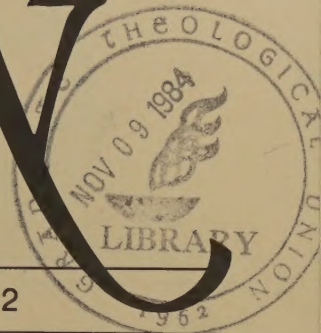


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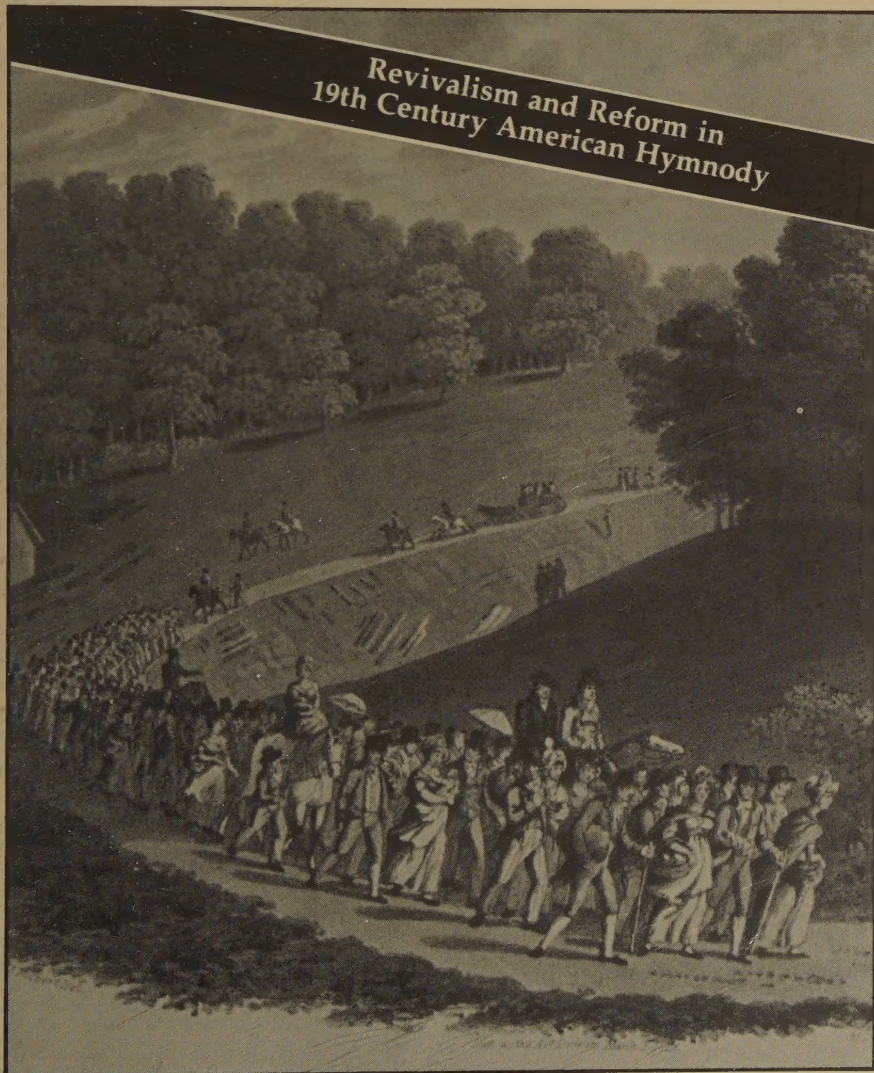
The HYMN

A Journal of Congregational Song



VOLUME 35 NUMBER 4 ISSN 0018-8272

*Revivalism and Reform in
19th Century American Hymnody*





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Editor's COLUMN

It has been my privilege to serve as editor of *The Hymn* for eight years. As I finish my time of service as your editor, I think it is appropriate to recall how *The Hymn* has changed since 1976. I cannot take credit for these changes; they reflect the revitalization of the Hymn Society during this period.

1. The size has been doubled. In 1976 each issue had 32 pages; now there are 64 or more pages.

2. We are a more colorful publication. Each year's four issues have the same cover color.

3. The format has been changed to give *The Hymn* a more readable type and a more contemporary appearance.

4. Each year's issues have been given a more complete index, which is now detachable to be placed with its proper volume.

5. A number of new or revived features have been instituted on a regular basis. These include the Hymnic News section, the Hymns in Periodical Literature column, the Reviews of Hymn-Based Music, the annual bibliography of Theses and Dissertations Related to Hymns, interviews with significant persons in the world of hymnody, special theme issues, and the Ethnic Hymnody Series.

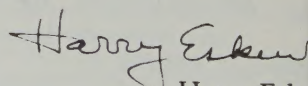
I had the good fortune to become

editor not long after Erik Routledge came to live in this country. He contributed to the first issue I had complete responsibility for editing and continued to do so each year until his untimely death. Erik's thoughtful and lively writings made *The Hymn* a more interesting publication. I'm grateful for his significant contribution.

I owe a real debt of gratitude to many who have assisted and supported us during these years. These include (1) the Editorial Advisory Board (listed on the inside cover), (2) the Contributing Editors (Those now serving are listed on the inside cover), (3) our wonderful typesetters and printers, Simmons Press of New Orleans, (4) each of our presidents and members of the Executive Committee, and especially our Executive Director, Tom Smith, and (5) to each person who has written for *The Hymn*, and to members of the HSA as a whole for their encouragement and support.

I am pleased that Paul Westermeyer is to be our new editor. *The Hymn* will be in good hands under his editorship.

I cherish the friendships that have resulted from these years of serving as your editor. I look forward to continuing as a active supporter of the Hymn Society in the years ahead.


Harry Eskew

President's

MESSAGE

Smorgasbord

A smorgasbord is always a delight. It is attractive to the eye, there is a wide variety of delectable dishes, there is something for everyone, and there is plenty of nutrition.

A smorgasbord is a good way to describe what *The Hymn* has become under the guidance of Harry Eskew these past eight years. It takes a guiding chef to plan all of the foods, and this Harry has done with consummate skill. With the guiding help of an advisory board, with his keen eye for subjects that should be covered, his knowledge of writers who can prepare fine articles, his ability to interview important and interesting people in the field of hymnology, he has prepared quarter after quarter issues which cannot help but appeal to the interests, tastes, and needs of everyone involved in the use of hymns.

There have been meaty articles dealing with hymnological research in many unfamiliar areas, but these have been balanced with practical materials such as reviews of articles in other periodicals, reviews of hymn related organ and choral music, reviews of new hymnals and hymn related books, and fascinating articles

on a wide range of subjects. Dessert touches of humor have graced the issues from time to time.

Amazingly, Harry Eskew has done all of this without salary, and at great personal expense of time and energy. While planning and preparing Hymn menus, he has taught a full load in the Church Music Division of the New Orleans Baptist Theological Seminary, and found time to co-author *Sing with Understanding* with Hugh McElrath—a Broadman Press book which has found wide acceptance as a textbook in hymnology at many schools and seminaries.

The October issue is the last from Harry's hand, and Paul Westermeyer of Elmhurst College will be cooking up the January issue—with a new format which has been marinating for the past year. So we say a big thank you to Harry for a job superbly done, and wish Paul bon appetit as he begins his work. To paraphrase a song which will be heard in this presidential election year, "Hail to the Chef"!

Austin C. Lovelace

Austin C. Lovelace

Introduction: Revivalism and Reform in 19th Century American Hymnody

The 19th century was a fascinating period for the development of American hymnody. It was a time of expansion from the East to the West, a time of immigration and acculturation, a time of social upheaval and conflict, and, for America's churches, a time of significant changes in theology, worship, evangelism, and music that influenced the development of congregational song.

This issue does not attempt a comprehensive treatment of the many traditions of congregational song in 19th century America. We have not dealt with such important traditions as German-American hymnody, the Afro-American spiritual, shape-note hymnody, Roman Catholic congregational song, and the development of hymnody among indigenous American denominations, such as the Christian Scientists, Latter Day Saints, and Seventh-Day Adventists.

Under the general heading "Revivalism and Reform" several strains of hymnody in America are treated. Richard Hulan (*The American Revolution in Hymnody*) deals with the significance of the new songs emerging amid the fervor of the frontier camp meeting revivals from about 1800. Richard Crawford ("Much Still Remains to Be Undone": Reformers of Early American Hymnody) describes how reformers Andrew Law, Thomas Hastings, Lowell Mason, and William B. Bradbury labored to move the musical tastes of Americans away from the singing school idiom of the Billings generation toward the European tradition.

One of the most significant religious institutions—the Sunday school—achieved widespread acceptance and growth in 19th century

America. As described by Ellen Jar Porter (*The Sunday School Movement*), many influences were felt on the songs of the Sunday school.

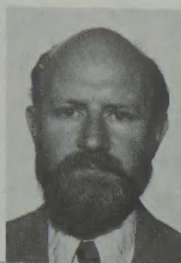
A very different kind of revival, the revival of pre-Reformation practices of the English Church, is treated by Donald C. Brown (*The Oxford Movement*). Although the Oxford Movement originated in England, it is of interest that American Episcopalians accepted hymn singing more readily than did Anglicans and that Americans of various denominations were quick to show an interest in the ancient Latin hymns translated into English largely as a result of the Oxford Movement.

While the rural frontier camp meeting revivals produced new congregational song in the early years of the 19th century, the context of revivalism later in the century became largely urban. Mel R. Wilhoit (*The Music of Urban Revivalism*) describes how theological changes and Romanticism influenced urban revivalism and its congregational song.

Revivalism and reform in American hymnody of the last century were more than a theme of historical interest. These movements have produced hymns that appear in most current American hymnals. Whether it is a Latin hymn in English from the Oxford Movement, a hymn tune of Lowell Mason, a camp-meeting refrain added to an older hymn, a Sunday school song as simple as "Jesus Loves Me," or one of the thousands of gospel hymns of Fanny Crosby, the 19th century contributed a significant body of congregational song that has continued to be sung in America's churches.

The American Revolution in Hymnody

Richard Huffman Hulan



Richard Huffman Hulan, an ordained Disciples of Christ Minister, is a graduate of Vanderbilt Divinity School. His M.A. degree in American Church History is also from Vanderbilt, and he has a doctorate in Anthropology/Folklore from the University of Texas at Austin. Both his M.A. thesis and his doctoral dissertation are concerned

with folk hymnody, emphasizing the camp-meeting era. The dissertation was reviewed in our October 1980 issue.

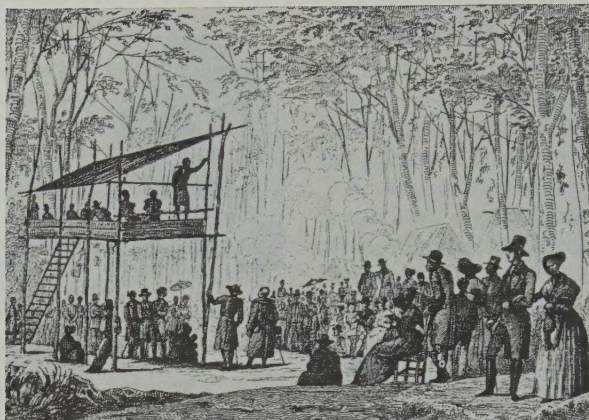
During the early summer of the first year of the 19th century, a new context for Christian worship sprang into being on America's southwestern frontier—Kentucky and Tennessee. While the camp-meeting movement was non-denominational (rooted in union sacramental services, held outdoors for want of large church buildings), Methodists outnumbered all others combined among its leaders and star performers. The expedient and the symbolic values of protracted outdoor meetings were at once recognized by the overworked clergymen of the American wilderness. Old Testament precedents for dwelling in tents and booths were cited (Leviticus 23; Nehemiah 8); and the very popular idea of Christian Warfare (especially John Bunyan's version) found expression in a variety of military analogies (trumpet calls, marching, rows of tents).

The Methodists were joined—occasionally even preceded—by others who shared their view that salvation could be acquired by seeking it. A typical early camp-meeting preaching stand might be occupied at once by an educated Presbyterian of the New Light school; a Lutheran pietist; a Separate Baptist; and four Methodists, one of whom was black and one

an ex-Episcopalian whose brother owned the family plantation and slaves. It goes without saying that this potpourri of pulpit power, whose diversity was reflected in the audience, needed both divine and human cooperation to turn the crowd into a congregation.

The efficacy of hymn singing for this end (somewhere between personal devotion and riot control) was not first discovered in Logan County, Kentucky in 1800. However, it could be argued that such a technique had never before been more desperately required. When they were needed, the camp-meeting spirituals were found. Those who sang them would say they were divinely inspired, and musically glorious. Outsiders objected to the often rough poetry; the rowdy style of singing; the frequent inclusion of "hippity-skippity" choruses. The Afro-American influence reflected in all of those features, and mentioned in virtually every contemporary description of any length of an early southern camp-meeting, was also a stumbling-block to some.

Many writers have concurred in the view that the greatest of all the camp-meetings during the formative years was that held at Cane Ridge, Kentucky during the first weekend of



Camp Meeting

August, 1801. Certainly it was among the top five, and it was described by several eyewitnesses. Hymn singing at Cane Ridge on a level more intimate than that of the entire congregation of 20,000 has been recorded for us in a letter from a Kentuckian, written about six weeks after the event:

In order to give you a more just conception of it—suppose so large a congregation assembled in the woods, ministers preaching day and night; the camp illuminated with candles; on trees, at waggons, and at the tent; persons falling down, and carried out of the crowd, by those next to them, and taken to some convenient place, where prayer is made for them; some Psalm or Hymn, suitable to the occasion, sung. If they speak, what they say is attended to, being very solemn and affecting—many are struck under such exhortations. But if they do not recover soon, praying and singing is kept up, alternately, and sometimes a minister exhorts over them—for generally a large group of people collect, and stand round, paying attention to prayer and joining in singing. Now suppose 20 of these groups around; a minister engaged in preaching to a large congregation, in the middle; some mourning; some rejoicing,

and great solemnity on every countenance, and you will form some imperfect idea of the work! Opposers call this confusion!

The circumstances of these frontier converts were utterly alien to the experience of Watts and Hart (mentioned by another reporter present at Cane Ridge as the hymnists of choice there). They had not provided enough that was "suitable to the occasion" for camp-meeting converts. It was clear that many new "experience" songs—not to mention marching, farewell, union, and pilgrim songs—were needed, on the spot.

The best man-on-the-spot of all was John Adam Granade, but he wasn't at Cane Ridge. The second best was: Caleb Jarvis Taylor, ex-Catholic ex-Marylander, who became known (along with Granade, a North Carolinian) as one of the "western bards" of camp-meeting hymnody. From Taylor's 1804 songster we have his own spiritual song, describing the singing at the ultimate camp-meeting. It describes much more, including the blowing of the trumpet by the herald; but fundamentally this is a song about song.

Cane Ridge

1. Dear brethren and sisters united in love,
Who long for the coming of Christ from above;
The tidings I bring you much joy will afford,
The thousands of Israel are praising the Lord.
2. The arm of Jehovah in power made bare,
Come hail with delight the acceptable year:
The time of deliv'rance, the Jubilee's come
And sinners are flocking to Zion their home.
3. The heralds dispers'd through the camp do proclaim,
The sound of salvation in Jesus's name;
Return fellow sinners, incessant they cry,
Return and believe or eternally die.
4. While stout-hearted rebels alarm'd at the sound,
With paleness and trembling sink down to the ground,
The saints elevated around them do sing,
And shout sweet Hosannas to Jesus our King.
5. Here parents and children together rejoice
And sing of redemption with one heart and voice;
Then joining their leaders poor sinners they warn,
To fly to the Lord or eternally burn.
6. See precious young converts how sweetly they join
And speak of redemption in language sublime;
The aged, the infant, the rich and the poor,
All join in sweet concert their God to adore.
7. How sweet yet how awful the scene doth appear,
The sound how delightful, that reaches the ear:
Praise, prayer, and exhorting all blend in one sound,
While numbers lie weeping, struck down to the ground.
8. Some fly from the power, yet fall as they fly;
And sometimes for hours convulsed they lie:
Till Jesus in pity revealed his grace,
Removes their distress by the smiles of his face.
9. Lord grant us thy presence, increase the glad sound,
And spread the sweet tidings abundantly round;
Till thousands and millions shall hear and obey,
And bow to thy sceptre in their gracious day.
10. Be near to thy servants, unite them as one,
And still own their labors in Jesus thy son;
Till thou shall remove them to Canaan's bright shore,
Where labor and sorrow forever is o'er.

COLLECTION
OF
Spiritual Songs,
USED AT
THE CAMP-MEETINGS.

IN THE
GREAT REVIVAL
IN
THE UNITED STATES OF AMERICA.

SELECTED
BY LORENZO DOW.

Dublin:

Printed by John Jones, 90, Bride-street.

1806.

(Price—SIX-PENCE BRITISH.)

Like many ballads of this sort (narrative, often didactic or polemical, intended for individual rather than congregational performance), Taylor's "Cane Ridge" failed to take root in tradition. Other spirituals from his pen were very successful; noteworthy is the dialogue between one believer on the way to camp-meeting and another returning home from it. This frequently reprinted text opens "Good morning, brother pilgrim, what marching to Zion?" The most influential of all of his hymns has had a checkered career, indeed. Mrs. Sarah Jones, a rather hysterically pious Methodist lady from the East Virginia heartland of Republican ("O'Kellyite") Methodism, wrote the prototype, "O Jesus, My Savior, to Thee I Submit," late in the 18th century. Taylor's excursion on the theme was "O Jesus, My Savior, I Know Thou Art Mine," which appears in several of the most influential singing-school books and is still sung. The widely popular revision of it, "My Jesus, I Love Thee," assures a certain immortality for Taylor's thought, if not his name—which is not generally associated with the latter hymn.

The camp-meeting movement, notably including its initial hymn repertoire, had within five years blanketed the United States from southwest to northeast and was beginning to take root in Ireland and England. The virtuoso of this cultural backlash was Lorenzo Dow, a Connecticut Yankee who saw his first camp-meeting in Georgia, picked up Granade's *Pilgrim Songster* in Kentucky, deeply imprinted the new techniques onto the Hudson Valley and New England, and sailed for Great Britain, where he introduced both the camp-meeting and its song

to the folk who were soon to be styled the "Primitive Methodists." He did all of this on foot, except crossing the Atlantic; and he did it between 1803 and 1806. The early Primitive Methodist hymnals contain numerous American camp-meeting hymns, most of them by John Adam Granade.

George Pullen Jackson, the great pioneer scholar of American folk hymnody, referred to this phenomenon as an "early lyric lend-lease." This phrase appeared in a chapter title in his last book, *Another Sheaf of White Spirituals* (1952). The idea of Great Britain's needing something from America, and getting it, was familiar enough in the first years after World War II, but somewhat novel in the writing of either English or American histories of the years between our Revolution and 1812. In fact what English hymnody needed, and got, from the American frontier was not just lyric material, but a way of singing it; a way of thinking about religion and what was suitable expression thereof. Just as much as in the hymnic revolution of Isaac Watts in the preceding century, the corpus of verses and airs available for speakers of English to employ in making a joyful noise unto the Lord was expanded, revised and revitalized. It was not just a lend-lease, it was a gift; not just from John Adam Granade (the "Wild Man of Goose Creek") and "Crazy Dow" to the Primitive Methodists, but from one newly awakened limb of the body of Christ to another member that had slept more soundly. Neither England nor America has been the same since; and the way was being cleared for more far-reaching and long-lasting developments in hymnody and the evangelistic purposes it so closely accompanied.

"Much Still Remains to Be Undone": Reformers of Early American Hymnody

Richard Crawford



Richard Crawford teaches at the University of Michigan. Currently president of the American Musicological Society, he has collaborated with Allen P. Brantton and the late Irving Lowens on a bibliography of American sacred music printed before 1800 to be published soon by the American Antiquarian Society. He is the editor of *The Core Repertory of Early*

American Psalmody (A-R Editions, 1984) provides a new edition of the 101 sacred pieces most often printed in America, 1698-1810.

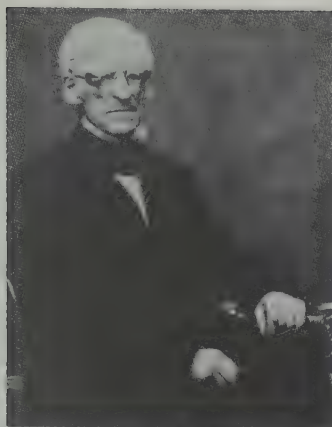
Buried inconspicuously in the preface to *The Boston Handel and Haydn Society Collection of Church Music* (Boston, 1822), the words quoted in the title of this article capture in a nutshell the *credo* of several generations of reformers who between the 1790s and 1850s labored to change their countrymen's taste in sacred music. Fired by a contempt for the practice of American church music as they found it, and convinced of people's natural tendency to prefer bad music to good, they attacked tradition and custom and sought to lead hymnody in new paths distinguished by "scientific" music and decorous piety.

Of the many who contributed to the reforms outlined here, Andrew Law, Thomas Hastings, Lowell Mason, and William Bradbury were perhaps the most influential. Their active musical careers span a century's time, during which American hymnody moved from the realm of provincial folkways to that of cosmopolitan commerce. All were New England-born, and all established residences in large cities outside New England. All were prodigiously active men, fired by evangelical zeal. The reputations of all in the chronicles of American music have had their ups and downs: generally up in the 19th

and early 20th centuries, when historians approved the Europeanizing of American musical life, and downward more recently, when the prevailing historical view has favored a rejection of European influence.

Andrew Law¹ (1749-1821) of Connecticut traveled as a singing master beginning in the early 1780s, teaching in all of the major cities of the eastern seaboard, and especially Philadelphia, where he lived for a number of years. His first tunebook, *Select Harmony* (Cheshire, Connecticut, 1779), introduced into print the works of several of his fellow New England psalmodists, including Oliver Brownson and Abraham Wood.

By 1793, however, Law's musical taste had changed. Announcing that "a considerable part of American composition is in reality faulty,"² he began to remove American pieces from his tunebooks. By the latter part of his compiling career—with some 30 separate issues to his credit Law was the most prolific American compiler of his time—his books were devoted almost exclusively to English psalm and hymn tunes of the 18th century and before. An ordained Congregational minister, Law showed little interest in music other than the psalmody of the singing-school and meeting-house. His comment lat



Thomas Hastings

in life: "I have been informed that Handel said he would give all his oratorios if he might be the author of *Old Hundred*,"³ while overstated almost to the point of absurdity, suggests three recurrent elements in the reformers' ideology: a mistrust of musical elaboration, a hostility toward spirited performances of sacred music, and a belief in the spiritual worth of simple, unadorned, "chaste" devotional melody, harmonized for congregational singing according to the principles of orthodox musical "science."

Thomas Hastings⁴ (1784-1872), also a Connecticut native, shared Law's antipathy to complicated music. American taste, he believed, was in a "state of infancy," and Americans were incapable of expressing their beliefs in music more elaborate than Hastings' own straightforward, chordal style of hymn-tune, of which the still popular *TOPLADY*, sung to the text "Rock of Ages," is an exemplar. Although Hastings acknowledged European contributions to hymnody, he could take pride in the achievements of his countrymen. "Europe," he once wrote, "has no style *strictly devotional* that compares at all with what we are cultivating in

this country."⁵

Beginning his musical career as a singing-master near Utica, New York, Hastings combined a philosophical turn of mind with his psalmodist's vocation. In 1822 he published his *Dissertation on Musical Taste* (Albany)⁶ a treatise of more than 200 pages that shows a familiarity with many European authors on musical history and aesthetics (e.g., Burney, Rousseau, Callcott, and Kollman) and represents the first serious American work of its kind. Blessed with a fluent pen, Hastings edited a religious periodical for nearly a decade (*The Western Recorder*, Utica, 1823-32) before being called to New York City, where he settled in 1832, working as choir director, teacher of music, compiler of sacred tunebooks, and champion of reform ideology. He had a hand in the authorship of some 50 compilations, and in them appeared most of the 1,000 hymn tunes he composed.

It was once written of Lowell Mason⁷ (1792-1872) that he was "of so commanding a mind that he would have carried weight in any line he might have chosen."⁸ He chose psalmody first, beginning his musical career as a teacher of singing-schools



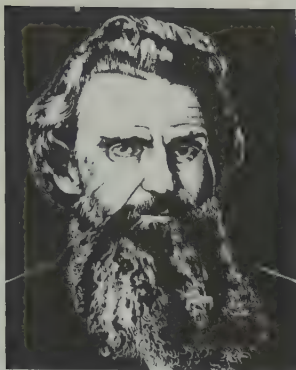
Lowell Mason

and a compiler of sacred tunebooks, and he continued throughout his life to work in sacred music.⁹ Yet his interests ranged more widely than those of Law and Hastings. As well as being an influential reformer of hymnody and a composer or arranger of many hymn-tunes of lasting popularity—MISSIONARY HYMN, OLIVET, BOYLSTON, and BETHANY,¹⁰ are among those still found in hymnals today—he pioneered in the introduction of music into the public schools, founded organizations to train music teachers, traveled to Europe to experience its best music-making first-hand, and assembled the foremost American musical library of his day.

Mason's achievements stemmed from his understanding of how a strong desire among urban Americans for religious, educational, and cultural improvement¹¹ could be met by the network of organizations and publishers that in the 1820s was just coming into existence. Whenever possible, he sought institutional sponsorship for his publications. Where no appropriate institutions existed, he organized them himself. Thus, in a work like *The Boston Handel and Haydn Society Collection of Church*

Music, he approached the public as agent of a prestigious organization and was rewarded by the appearance of some 17 later editions. A dozen years later *The Boston Academy's Collection of Church Music* (1835; 11 later editions) was published under the sponsorship of a flourishing local music school founded by Mason. *The Song-Book of the School-Room* (1847; later eds.) followed nearly a decade after Mason's first music classes in the Boston public schools (1838). These and many other publications, most of them aimed at undoing the effects of either ignorance or bad taste fostered by previous experience, were both endorsed by leading authorities and used effectively by Mason in his own teaching—including his teaching of teachers—resulting in sales and profits far exceeding the works of any previous compiler. As well as an effective teacher and a composer whose music met the needs and tastes of his contemporaries, Mason was conspicuous success in the business of religious and educational music for the people.¹²

Mason's work took him from boyhood in Medfield, Massachusetts to Savannah, Georgia (1812-27), to Boston (1827-51), to New York City



William B. Bradbury

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1851-54), and finally to Orange, N.J. (1854-72), where he died. It also brought him into contact, and indeed professional collaboration, with other notable reformers, including Hastings, George J. Webb (1803-87), George F. Root (1820-95), and William B. Bradbury¹³ (1816-68).

A native of York, Maine, Bradbury moved to Boston at 17, studied under Mason and by 1836 was teaching according to Mason's methods. Moving to New York City as an organist and teacher of singing classes, he compiled his first tunebook in 1841—*The Young Choir*, a work "adapted to the use of juvenile singing schools," and hence geared to youngsters, the age group that Bradbury's collections and compositions were especially successful in reaching. Like Mason, Bradbury had interests that went beyond simple hymnody. He studied music in Leipzig in 1847-49, and from 1854 joined with others in a successful piano manufacturing firm. But it was with hymn tunes like WOODWORTH, SHEPHERD, CONSECRATION, and AUGHTON,¹⁴ the Sunday-school favorite "Jesus Loves Me," and compilations like *Golden Chain of Sabbath School Melodies* (1860ff) and *Bradbury's Fresh Laurels for the Sabbath*

School (1867ff)¹⁵ that Bradbury made his most lasting and significant contribution.

Inspired by a wish to set their countrymen on the right musical and spiritual track, Law, Hastings, Mason, and Bradbury left behind them a legacy of piety, cosmopolitanism, and entrepreneurship. Those who heeded their preaching on behalf of "scientific" musical taste were invited also to share their hostility to indigenous American music, folk music, and hymnody as it was practiced throughout most of the country.¹⁶ But they realistically geared their reform to the tastes of "the multitude": presumably those who would be most likely to approve their message and their music.¹⁷ Ideologically motivated, they—especially the latter three—succeeded nevertheless in creating a simple, direct style of hymnody that pleased and moved many who might have been indifferent or unsympathetic to their ideas and their rhetoric.

Notes

1. See Richard Crawford, *Andrew Law: American Psalmist* (Evanston, 1968). See also *Dictionary of American Biography*, 21 vols. (New York, 1943), hereafter DAB, and *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols.

- (London, 1980), hereafter *Grove*.
2. Andrew Law, *The Musical Primer* (Cheshire, Connecticut, 1793), p. 5; quoted in Crawford, *Andrew Law*, p. 105.
 3. Andrew Law, *Essays on Music* (Hartford, 1821), p. 26; quoted in Crawford, *Andrew Law*, p. 244.
 4. See James E. Dooley, "Thomas Hastings: American Church Musician" (Diss., Florida State University, 1963). See also *DAB*, *Grove*.
 5. Robert Stevenson, *Protestant Church Music in America* (New York, 1966), p. 81.
 6. Reprinted, New York: DaCapo Press, 1974, with an introduction by James E. Dooley.
 7. See Arthur L. Rich, *Lowell Mason: The Father of Singing Among the Children* (Chapel Hill, 1946); Carol A. Pemberton, "Lowell Mason: His Life and Work" (Diss., University of Minnesota, 1971). See also *DAB*, *Grove*.
 8. W.S.B. Mathews, ed., *A Hundred Years of Music in America* (Chicago, 1889), p. 43.
 9. Of some 78 different musical compilations in whose authorship he had a hand, 49 were sacred tunebooks, 17 were books for children or exercise books, and 12 emphasized or were devoted entirely to secular music. Mason's tunebooks, in which most of his compositions appeared, received more than 200 different issues. He also edited music periodicals and wrote and published many articles on music.
 10. MISSIONARY HYMN is sung to "From Greenland's Icy Mountains;" OLIVET to "My Faith Looks up to Thee"; BOYLSTON to "A Charge to Keep have I"; BETHANY to "Nearer, My God, to Thee." Stevenson, *Protestant Church Music*, p. 82-3, summarizes Mason's requirements for a good congregational tune as: "simplicity of intervals and rhythm; range not exceeding an octave or ninth, with D as the preferable upper limit and nothing ever above E," and "the harmony as simple as possible."
 11. See Richard Crawford, "Musical Learning in Nineteenth-Century America," *American Music I* (Spring 1983), p. 4.
 12. Estimates of Mason's share of the revenue from *The Boston Handel and Haydn Society Collection* have ranged from \$10,000 to \$30,000. See R. Lowell Mason, p. 10. Gilbert Chase, *American Music* (New York, 1955), p. 160f., claims Mason as "the first American musician to make a fortune out of music."
 13. See A.B. Wingard, "The Life and Work of William Batchelder Bradbury, 1816-68" (Diss., Southern Baptist Theological Seminary, 1973). see *DAB*, *Grove*.
 14. WOODWORTH is sung to the text "Just as I Am, without One Plea;" SHEPHERD to "Savior, Like a Shepherd Lead Us"; CONSECRATION to "Sweet Hour of Prayer;" and AUGHTON to "He Lead Me."
 15. *Grove* reports that the former sold 2 million copies, the latter 1.2 million.
 16. Thomas Hastings and Solomon Warriner, *Musica Sacra*, 7th rev. ed. (Utica, 1828), p. [lii]: "We turn our eyes upon the thousands and the ten thousands of our American churches who are everywhere now unwittingly trampling upon the art, rather than upon the hundreds which have made considerable progress in the work of reform." See also Charles Seeger's statement noting "the passionate hostility to the 'rude' music of the people" "was entered in the 1830s at the instigation of the growing number of professional musicians, amateurs ('music lovers') and music teachers in the public and private schools." *Grove*, XIX, 439.
 17. Hastings and Warriner, *Musica Sacra* p. [lii]: "It is easy to run onward to the higher branches of art, and leave the multitude who ought to be benefited, quite behind us and out of sight: where, we ask, is the *Christian propriety* of such measure? The higher walks of cultivation hinder their importance: but let them occupy their proper place."

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The Sunday School Movement

Ellen Jane Porter



Ellen Jane Porter, well-known church musician, author, composer and clinician, lives in Dayton, Ohio. Her biographical sketch appeared in our July 1977 issue. Her article "The 'Her' in the Hymn or Who Was the Mysterious 'Pilgrim Stranger'?" was published in our July 1984 issue.

The Sunday School Movement was organized in Gloucester, England, in 1780 by Robert Raikes for the purpose of teaching children who worked in factories how to read. (Sunday was their only free time.) There was no religious instruction. In London, William Fox established Sunday schools for the same purpose. By 1788, almost 60,000 children had enrolled.¹ The Sunday School Union of London was organized in 1803.

In America, the First Day Society, patterned after the English Sunday schools, was started in Philadelphia seven years after the end of the Revolution. Working in New York were Isabella Graham and her daughter Joanna Bethune, early leaders of the movement, a movement that broadened quickly to include all children, not just the poor. With the establishment of public schools, the need for stressing reading diminished, and religious instruction increased.

In many cases the Sunday school was independent of the church. The Sunday school did not oppose the church so much as some churches opposed independent Sunday schools. In some cases this opposition continued into the 20th century.²

The Sunday and Adult School Union, formed in 1817, was reorganized in 1824, creating the American Sunday School Union. Established in Philadelphia by churches of various

denominations, the Union's purpose was "to promote the intellectual and moral culture of our nation, to perpetuate our republican and religious institutions, and to reconcile eminent national prosperity with moral purity and future blessedness."³ One of its aims was to establish a Sunday school wherever practicable throughout the Valley of the Mississippi. Its success was astonishing. The American Sunday school book centers set up in this campaign became the core of later public libraries.⁴

Very early songbooks for children, such as *Juvenile Harmony* (W. C. Knight, Cincinnati, 1825), were often reprints of current tunebook material, with nothing specifically for children. Similar was Hastings' *Juvenile Psalmody* (a Presbyterian book of 1827); also similar was the first songbook published by the Union, *The Sunday School Hymnbook* in 1817 and 1828. It contained merely reprints of standard hymns; nothing for children and no tunes. In the second quarter of the 19th century the American Sunday School Union set out to save the souls of the children through books and songs. Publication thus became a major emphasis of the Union, and songbooks began to pour from its presses. The first songbook specifically for children was *Hymns for Infant Minds*, 1832, a pleasant book with some understanding of children's needs. This book has been published



earlier (1809) by Ann Gilbert and Jane Taylor in London. The ASSU probably published it without the author's names; that was their standard practice. This organization and others also began publishing tunebooks in the late 1820s by Osborn, Hastings, and Mason. In 1859 came the first ASSU collection with tunes: *Anniversary and Sabbath Hymns, or the Child's Sunday School Music Book*.

Viewing the success of the Union's songbooks, American church musicians began composing songs and compiling songbooks for the Sunday school. Among the first was *The Baptist Collection of Sunday School Songs*, 1829. Lowell Mason's *Sabbath School Songs*, with simple, short songs in German style, and with good texts for its time, followed in 1835. *My Little Singing Book*, 1840, and Bradbury's *Sabbath School Melodies* (1860), continued the trend. Woodbury's *Sunday School Lute*, 1857, was selected from the Methodist hymnbook, with some additions for children.

A change in the attitude toward children, sparked by the Romantic Movement and by theological trends, gathered strength in this country in mid-century. Before this, the child

had been considered merely a small adult, a creature of sin, as evidenced by the following excerpts from songbooks for children:

You sinners are; therefore in bliss
You may not hope to dwell,
But unto you I shall allow
The easiest room in hell.

(Source unknown)

* * *

Plunged in a gulf of dark despair
We wretched sinners lay . . .

Only this frail and fleeting breath

Preserves me from the jaws of death
(*Sunday School Hymnbook*, 1828)

But now, under Romanticism, children are innocent, pure and undefiled, flowers and lambs. Some of them reflect God's love and care.

An excerpt from *The Sabbath School Bell*, 1859:

Very little things are we,
O how mild we all should be,
Never quarrel, never fight—
That would be a shocking sight.
Just like little lambs
Softly skipping by their dams.

We will love our teachers, too,
And be always kind and true,
We'll be gentle all the day
Love to learn and cease to play
And attend to every rule
Of our much-loved Sabbath school.



William B. Bradbury responded quickly to the new approach, beginning with his *Golden Chain*, 1861. Strongly influenced by the popularity of the then widely popular campmeeting choruses, he adopted not only the chorus idea, but also the folk-like aaab text form (as in the chorus of his "Jesus Loves Me"), the jiggy rhythms, the effervescence of "Jesus-and-I"-centered texts, and the campmeeting spirituals. His melodies were well suited to children's voices. Other compilers of late Sunday

School songbooks included Robert Lowry and George Root.

Popular reforms were reflected in the Sunday school songs. Among the most common subjects were gambling, smoking, billiards, spitting, and drinking. The temperance songs were most numerous. The saloon was called "the Sunday School of Satan." The Cold Water Society was organized through the Sunday School.

Though sentimental from today's perspective, the song-texts were quite acceptable at the time. Here is an example:

I've wandered all day in the pitiless storm,
 No shoes and no stockings to keep my feet warm,
 No shawl but this one, so faded and old
 To keep off the rain and to keep out the cold.
 But father and I must have bread, that is sure,
 For since mother died we have been very poor,
 And dear father drinks so, the thought makes me wild.
 O help little Mary, the drunkard's poor child.

In contrast were cheerful temperance marches such as the follow-

ing, attributed to Fanny Crosby in *Welcome Tidings*, 1877:

Come, join our noble temp'rance band,
 Battling for the right.
 Come, fill our ranks, like heroes stand,
 Battling for the right.

SUNDAY SCHOOL RECRUITING SONG. Wm. B. BRADBURY. 8

MODERATELY QUICK.

Words by the author of "I want to be an angel."

1. To our dear Sunday school there ought many to come, Who spend Sunday wandering or trifling at
4. God meant all the peo - ple who live in this place, To hear of his good-ness, and join in his
home: I'll try to bring one, or I'll try to bring two, Yes, all that I can, I'm de-termined to do.
praise: So I'll try to bring one, or I'll try to bring two, Yes, all that I can, I'm de-termined to do.
One or more Boys, Girls and Boys, or two Girls alone. FULL CHORUS.
I'll try to bring one, I'll try to bring two, Yes, all that I can, I'm de-termined to do.

6. Let me think: are there none of the dear ones at home,
The large, or the little, who never have come?
Oh, I'll beg and I'll coax, try for one, try for two,
Yes, all that I can, I'm determined to do.
4. My cousins and playmates, who live in this street,
I'll ask them to come, the next time that we meet:
Who knows but among them I'll get one, or two,
For all that I can, I'm determined to do.

5. Out there in the lot where I pass every day,
How many spend Sabbath in frolic or play!
If I could but get one of these boys, now, or two,
To come here next-Sabbath, what good it might do.
6. Perhaps up to heaven some day I may go;
What glory and blessedness then I shall know I
But I want in that glory that many may share—
That one, two, yes, all I can take, may be there.

The subject of death was omnipresent in the Sunday school songbooks. This is not surprising, for children were accustomed to death, with the

high mortality rate. Remember the last stanza of "Jesus Loves Me" and read these excerpts from two hymns by Watts:

There is an hour when I must die,
Nor do I know how soon 'twill come;
A thousand children young as I
Are called by death to hear their doom.

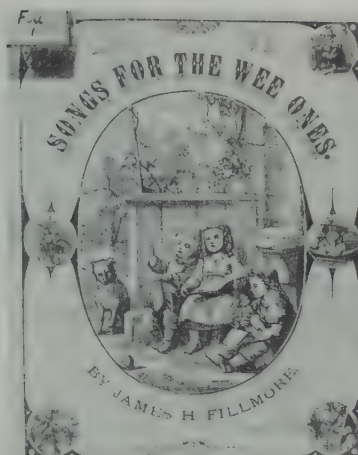
And must this body die?
This mortal frame decay?
And must these active limbs of mine
Like mouldering in the clay?

After the Civil War the Sunday school songbooks proliferated. The present writer has a collection of some 175 of them, dating from 1857 to 1880, which reveals important trends:

1. The gentle romanticism of the mid-century songs turn gradually into sentimentality, even banality.
2. The number of songs for very small children increases.
3. As classes for adults infiltrate the Sunday schools, the books become more adult-oriented,

and songs for children are segregated into special sections.

In 1875 the first of the enormously popular *Gospel Hymns* series was published; this was the first use of the word "gospel" hymns or songs. These songs retained the salient elements of the Sunday school songs, especially the chorus. Indeed, their lineage is clear: first came the campmeeting spirituals; from them were derived (in form, style, text, and sentiment) the Sunday school songs, which evolved into the gospel songs.



Another influence was the popular secular song. In addition, the Sunday school songbooks were the place of first publication of many of the still-popular songs. One early example is "Lord, I Hear of Showers of Blessing" from Bradbury's *Golden Shower*, 1862.

The definitive work on American Sunday schools is *The Big Little School* by Robert W. Lynn and Elliot Wright (New York: Harper & Row, 1971; reprint, Nashville: Abingdon Press, 1980). Chapter three deals with the songs.

A further study of Sunday school songbooks is found in a portion of the master's thesis of Ellen Jane (Lorenz) Porter, Wittenberg University, Springfield, Ohio, 1973. Its 300 pages include annotations on 175 songbooks and 56 early gospel hymns, as well as 12 tables, an extensive essay on Sunday schools and their songs, and selected bibliography.

Notes

1. Thomas Walter Laqueur, *Religion and Respectability: Sunday Schools and Working Class Culture, 1780-1850* (New Haven: Yale University Press, 1976), p. 44.
2. William J. Reynolds, *Hymns of Our Faith* (Nashville: Broadman Press, 1964), p. xxvi.
3. Robert W. Lynn and Elliot Wright, *The Big Little School*, 2nd ed. (Nashville: Abingdon Press, 1980),

p. xiii.

4. *Ibid.*, p. 17-31.

Additional Reading

(suggested by Virginia Cross)

- (Mrs. Cross is writing a D.M.A. dissertation at New Orleans Baptist Theological Seminary entitled "The Development of Sunday School Hymnody in the United States of America, 1816-1869.")
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The Oxford Movement

Donald C. Brown



Donald C. Brown is Chairman of the Music Department at William Jewell College, Liberty, Missouri. He holds the D.M.A. from Southwestern Baptist Theological Seminary, where his dissertation dealt with the influence of the Oxford Movement on English hymnody. His article on Spurgeon's hymnals was published in our January 1979 issue.

There was a revival associated with the Oxford Movement, but it differed greatly from those discussed in other articles in this issue of *The Hymn*. What was "revived" as a result of the Oxford Movement was not an evangelistic zeal to convert lost sinners, but rather an interest in the practices and doctrine of the pre-Reformation English Church. It was a slow and complex process, but the Church of England and the Episcopal Church would never be the same.

J. W. C. Wand observed: "At the beginning of the nineteenth century, the Church of England was in a bad way."¹ The rise of Methodism, the failure of the Church to minister to the working classes, pluralism (the practice of one person's holding two or more church positions simultaneously), and the perception that the Anglican Church stood in the way of progress contributed to increasing calls for reform or even disestablishment.

The Oxford Movement (sometimes called the Tractarian Movement because of the tracts its leaders authored) was many things, but it began as a defense of the established church against its critics. John Henry Newman pointed to a sermon presented by John Keble on July 14, 1833 at the Church of St. Mary the Virgin in Oxford as the beginning point of

the movement. Keble entitled the sermon "National Apostasy." It reflected his concern for the welfare of the Church of England and urged others to join in the struggle against the evils that threatened God's anointed church.

In the course of defending the church, scholars sought to portray it as a worthy successor to the apostolic church. In the process they made a major contribution to Anglican acceptance of hymn singing by pointing out that hymns had been used in pre-Reformation England. Ironically, the Anglicans who opposed the practice of hymn singing were supporting the Calvinist practice of psalm singing. Tractarian research helped make it possible to alleviate their concern over the validity of hymns in worship.

American Episcopalians accepted hymns more readily than did their Anglican cousins. In September 1785, representatives from New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, and South Carolina gathered in convention in Philadelphia. The New England churches were not represented. William White, William Smith, and Dr. Wharton were appointed to prepare a book of Common Prayer and publish with it "such of the readings and singing Psalms, and such Calendar of proper lessons for the

different Sundays and holidays throughout the year as they think proper."²

The committee produced a "Proposed Book" which contained "a collection of hymns upon those *Evangelical* subjects and other heads of Christian worship, to which the psalms of *David* are less adapted, or do not generally extend." Placed before the section of 51 hymns was this statement: "*Hymns* suited to the Feasts and Fasts of the *Church* and other Occasion of public Worship; to be used at the discretion of the Minister."³ The Proposed Book failed to gain adoption, but according to Leonard Ellinwood, it was "the beginning of the modern Episcopal hymnal."⁴ In 1789 the unification of the Episcopal Church was achieved, and a revised Prayer Book, containing 27 hymns, was adopted. By this action the American church officially approved hymns and "has kept to the policy of an authorized book ever since."⁵

Many of hymns used by Episcopalians of this era were from decidedly evangelical sources. In 1808, Trinity Church, Boston, published a collection of 152 hymns, 57 of which were by the Baptist, Anne Steele.⁶ The definitive early 19th century Episcopal hymnal was the work of William Augustus Muhlenberg and H. U. Onderdonk. It was published in 1827 as *Hymns of the Protestant Episcopal Church in the United States of America. Set Forth in General Convention of said Church, in the years of our Lord 1789, 1808, and 1826.*⁷

The Oxford men were aware of the Episcopal Church in the United States, and some felt that in the first part of the 19th century it represented primitive Christianity more accurately than did the Church of England.⁸ Anglicans had followed

with interest the evidences of a High-Church revival that they believed were present in some American churches. Hugh James Rose, one of the early Tractarian leaders, had corresponded with George Washington Doane, Bishop of New Jersey, about this. John Henry Newman found evidence in American literature of proper religious beliefs. In an 1839 essay entitled "The Anglo-American Church," Newman cited several passages in James Fenimore Cooper's *The Pioneers* as revealing a Protestant Episcopal clergyman's understanding of the worth of the liturgy. He described Cooper as a "clever man, who, whatever be his views on the whole . . . , evidently has a proper respect and love for the church."⁹

Many of the younger Episcopal clergy closely followed the development of the Oxford Movement. American editions of English publications kept American readers aware of events taking place in England. George Washington Doane made possible an American edition of John Keble's *The Christian Year*.¹⁰

American publications also were interested in Tractarian happenings. In its March 15, 1845 issue, *Littell's Living Age*, a Boston publication that reprinted articles from other journals, reprinted the Archbishop of Canterbury's letter dealing with liturgical controversies. The May 11, 1850 issue carried John Mason Neale's "English Hymnology: Its History and Prospects." The editor was alarmed by Neale's attacks on evangelical hymn writers and wondered whether his readers would "be able to bear with a writer who rides rough-shod over us all."

Clarence E. Walworth, whom Ellinwood included in a list of "our greatest English and American hymn writers,"¹¹ described some of the

Tractarian influences in this country in *The Oxford Movement in America, or Glimpses of Life in an Anglican Seminary*. Walworth, originally a Presbyterian, entered General Theological Seminary in Chelsea, a suburb of New York. This seminary became the center of Tractarian influence in the United States. When it became evident that many Episcopalians were not sympathetic with efforts to advance the doctrines of baptismal regeneration, the real presence, and apostolic succession, Walworth and others became Roman Catholics in 1845.

Although many Episcopalians rejected Tractarian theology, the changes in worship practices brought about by the Oxford Movement eventually affected almost all Episcopal churches as well as many in other denominations. "The Oxford Movement and Boy Choirs," Chapter X of Ellinwood's *The History of American Church Music*, discusses attempts to form choir of boys and men in those churches which sought to institute choral services. When Trinity Church of New York removed women from the choir and introduced processions, the innovations were looked upon as "rank popery."¹² Walworth noted that although Episcopalians eventually became less hesitant about adopting changes in ritual, many resisted Catholic doctrine. As he explained: "They are prepared to put on all the robes of popery with the understanding that nothing serious is meant by it."¹³

Tractarian fascination with Gothic or pointed architecture spread to this side of the Atlantic.¹⁴ As the style gained popularity, some were designed for congregations that had little sympathy for Tractarian theology. Frequently these churches knew little about the origin of the style, but

such was not the case with the new building provided in the 1930s by Mr. and Mrs. R. B. Mellon for the Eastern Liberty Presbyterian Church in Pittsburgh. Ralph A. Cram, the architect observed:

It was clearly specified that no Protestant inhibitions should be allowed to enter in as deterrents . . . and it is a simple fact that in half an hour, by the addition of a Crucifix and six candles on the Communion table, the church could be prepared for a pontifical High Mass, either of the Roman or Anglican rite.¹⁵

The greatest contribution of the Oxford Movement to American religious life, however, has been in hymns. Even in churches where Tractarian theology, ritual, and architectural preferences have found little acceptance, the work of the translators and original hymn writers associated with the Oxford Movement is found in their hymnals.

Americans were quick to reveal an interest in ancient Latin hymns. In 1840 Henry Mills published *The Hymns of Hildebert and the Ode of Xavier, with English versions*. In 1842 John Williams, who was later the Bishop of Connecticut, published *Ancient Hymns of the Holy Church*. In addition to the translations of the compiler, this work contained 40 pages of Latin hymn translations selected from the works of Isaac Williams, one of the finest of the Tractarian poets.¹⁶ Pages 414-415 and 429-483 of Samuel W. Duffield's *The Latin Hymn-Writers and their Hymns* (1889) list a number of American collections that contained translations of Latin hymns. Henry Ward Beecher used Caswall's *Lyra Catholica* (F. I. Huntington was responsible for an American edition of 1851) as a source for his *Plymouth Collection* of 1851. The Andover Seminary faculty

obtained additional versions of Latin hymns from Ray Palmer for their *Sabbath Hymn Book* of 1858.

Presbyterians using versions of Latin hymns included Willis Lord (*Hymns of Worship*, 1858), W. C. Dana (*A Collection of Hymns*, 1859), and Henry A. Boardman (*Selection of Hymns designed as a Supplement to the Psalms and Hymns of the Presbyterian Church*, 1861). While these books were not officially sanctioned by their denominations, Benson noted that the Latin hymn received a place in the hymnody of the Congregational and Presbyterian churches of America more easily than it did in the Church of England.¹⁷

One early change in Episcopal hymnals that can be traced to the Oxford Movement was in the format. In contrast to the former practice of separate books for hymns and tunes, *Songs of the Church* (1858), compiled by George C. Davies, was the first of the newer Episcopal hymnals which included all the words of each hymn on the same page with the four-part harmonization of the tune.¹⁸

Hymns Ancient and Modern was very popular in America, and its contents and that of other Tractarian hymnals soon found their way into the publications of many American religious groups.¹⁹ *Sursum Corda*, published by the American Baptist Publication Society in 1898, illustrates what can happen when a hymnal editor allows his idealism to cloud his understanding of the tastes and needs of the people for whom the work is intended. For a book designed for use in Baptist churches, the collection contained an unusually large number of Tractarian hymns. E. H. Johnson, the editor of the hymnal and a professor at Crozer Theological Seminary, was described by Benson as "an enthusiast for the superiority of

Anglican church music." Commenting on the failure of the book to gain acceptance, Benson noted:

It is indeed easier to plan, within the walls of a Seminary the elevation of the literary and musical standards of a Church's devotion, than to change the habits and tastes of a great body of people who do not share the Seminary advantages.²⁰

At least one major 19th-century American choral work was based on a text brought to public attention by a Tractarian writer. In 1892 Horatio Parker completed *Hora Novissima*, an oratorio whose text was derived from Bernard of Cluny's *De contemptu mundi*. John Mason Neale had provided the most popular translation of this work which was admired on both sides of the Atlantic. The first public performance was given in 1892 at the Church of the Ascension in New York City with Parker at the organ.²¹

Latin and Greek hymn translations and what some have called the "liturgical" hymn²² are among the lasting inheritances from the Oxford Movement. The *Tracts for the Times* by Newman and his associates attract little attention today. The revival of plainsong and choral communion services significantly affect only a few American denominations. The hymns that came from the Oxford Movement, however, are shared by almost all Christian churches. To what extent these hymns will continue to be used cannot accurately be forecast, but judging by what has transpired during the 150 years that have elapsed since the beginning of the movement, Tractarian hymns will continue to enrich Christian worship for years to come.

Notes

1. J. W. C. Wand, *A History of the Modern Church* (seventh ed. rev.; London: Methuen and Co.,

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2. Williams Stevens Perry, *The History of the American Episcopal Church 1587-1883* (Boston: James R. Osgood & Company, 1885), Vol. II, pp. 37-38.
 3. Henry Wilder Foote, *Three Centuries of American Hymnody* (Cambridge, Massachusetts: Harvard University Press, 1940), pp. 166-167.
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 6. *Ibid.*, p. 212.
 7. Louis F. Benson, *The English Hymn* (Richmond: John Knox Press, reprinted in 1960 from the 1927 printing by George H. Doran Company), p. 398-399.
 8. See Edward Hawks, "Cardinal Newman and America," in *American Essays for the Newman Centennial*, ed. by John K. Ryan and Edmond D. Bernard (Washington: The Catholic University of America Press, 1947), p. 21.
 9. Quoted in Theodore Norman Hong, "Cardinal Newman as a Literary Critic" (unpublished Ph.D. dissertation, University of Minnesota, 1958), p. 101.
 10. J. Vincent Higginson, "John Keble and Hymnody," *The Hymn*, XVII, No. 3, (1966), p. 89.
 11. Ellinwood, p. 76.
 12. Sebron Y. Hood, "A History of Music at Trinity Church, New York" (unpublished M.S.M. thesis, Union Theological Seminary, New York, 1955), p. 10.
 13. Clarence E. Walworth, *The Oxford Movement in America: or Glimpses of Life in an Anglican Seminary* (New York: The Catholic Book Exchange, 1985), p. 28. Clement C. Moore, the author of "'Twas the Night before Christmas," was professor of Hebrew at Chelsea Seminary and one of Walworth's favorite instructors.
 14. See Phoebe Stanton, *The Gothic Revival and American Church Architecture: An Episode in Taste, 1810-1856* (Baltimore: the Johns Hopkins Press, 1968).
 15. From *My Life in Architecture*; quoted in Norr Lynn Stephens, "The East Liberty Presbyterian Church of Pittsburgh, Pennsylvania: The Church and its Music" (unpublished M.S.M. thesis, Union Theological Seminary, New York, 1956), pp. 37-38.
 16. *A Dictionary of Hymnology*, II, p. 1284.
 17. *The English Hymn*, p. 544.
 18. Leonard Ellinwood, "Religious Music in America," in *Religious Perspectives in American Culture*, Vol. II of *Religion in American Life*, ed. by James Ward Smith and A. Leland Jamison (Princeton: Princeton University Press, 1961), p. 309.
 19. See Leonard Ellinwood, "Hymns Ancient and Modern in America," *The Hymn*, XII, No. 1 (1961), pp. 107ff. For an interesting description of the influence of HA&M on American hymnals.
 20. *The English Hymn*, p. 559.
 21. Richard Maurice Peek, "A Brief History of Music at the Church of the Ascension, New York City" (unpublished M.S.M. thesis, Union Theological Seminary, New York, 1952), p. 22.
 22. Benson, p. 498.

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The Music of Urban Revivalism

Mel R. Wilhoit



Mel R. Wilhoit is on the music faculty of Bryan College, Dayton, Tennessee. His D.M.A. dissertation at Southern Baptist Theological Seminary dealt with gospel hymnody and he has written articles on gospel hymn writers for the forthcoming New Grove Dictionary of American Music.

A revival is "not a miracle in any sense. (It is) the result of the right use of the appropriate means." With this bold declaration, delivered in his Lectures on *Revivals of Religion*, Charles Grandison Finney defined both the new theology of revivalism and the vehicle whereby he had become the leading revivalist of the early 19th century. The "appropriate means," termed "new measures," included all-night prayer and protracted meetings, allowing women to pray and exhort with men present, use of advertising and the "anxious bench."¹ Some historians have also viewed the use of music as one of the new measures.

The importance of music to revivalism can be seen in three important collections. The first was Asahel Nettleton's *Village Hymns for Social Worship* (1824). As a supplement to Watts' *Psalms and Hymns*, Nettleton's collection reflected the older Calvinistic view of conversion:

'Tho by my sins deserving hell,
I must repent—for who can tell?²

Man was a guilty, vile worm who must repent and hope that he might be one of the elect. Nettleton included hymns by Watts, Wesley, and Newton, but rejected popular revival hymns as "ephemeral" and "utterly unfit."

Finney and the other "new

divinity" men, although claiming to retain Calvinistic tenets, so fully "Arminianized" the old beliefs as to effectively annul them.³ Salvation now became available to all who would repent. This shift in theology was not lost on Joshua Leavitt, a Congregational minister and editor of the revival newspaper *The Evangelist*. In 1831 Leavitt issued *The Christian Lyre* to meet the demands of both the new theology and its new setting, for, by the 1830s, revivalism had come to the big city. *Thy Lyre* was definitely more popular in its appeal, containing arrangements of secular tunes (e.g. "Marseillaise") with sacred words, religious ballads and folk songs, as well as standard hymns. Leavitt observed, "Wherever meetings for prayer and conference assume a special interest, there is a desire to use hymns and music of a different character from those ordinarily heard in church."⁴

To some, Leavitt had gone too far in his appeal to popular taste. A more sophisticated urban populace would not accept, some believed, the "current love songs (and) vulgar melodies of the street" included in *The Lyre*. One corrective was offered by Thomas Hastings and Lowell Mason *Spiritual Songs for Social Worship: Adapted to the Use of Families and Private Circles in Seasons of Revival*

(1831). Both Hastings and Mason were familiar with revivalism, for Hastings had assisted Finney on numerous occasions, and Mason had been music director for the famous pulpiteer and revival enthusiast, Lyman Beecher.⁵

Spiritual Songs epitomized mainstream evangelicalism. It was revivalistic in containing "more familiar (and) melodious" tunes, full of post-millennial optimism that the kingdom was at hand, and attuned to the latest developments in musical reform (q.v. "Reformers . . ."). It was within this musical tradition that urban revivalists like Finney and Beecher cast their lots. That fact that music designed for revivals (whether of Nettleton, Leavitt or Hastings-Mason) encountered so little criticism from clergy and laity seems to suggest either its relatively conservative nature or a widespread desire for a change from the remnants of psalmody.⁶

"The cutting edge of American Christianity after 1850 was the revival. The . . . fervor which had earlier seemed typical of the rural West became in the years between 1840 and 1857 a dominant mood in urban religious life."⁷ This mood climaxed in 1858 with the great Prayer-Meeting Revival. It was characterized by lay leadership, interdenominational cooperation, and the growing influences of social concern and personal holiness. Its popularity was enhanced by the new "penny press" and the national telegraph.⁸

Owing, in part, to the more dispersed lay leadership of the movement, little uniquely revivalistic hymnody resulted.⁹ Rather, enthusiasts adopted the, by then, traditional hymnody of Mason and the popular Sunday School song (q.v. "The Sunday School Movement"). A typical

account of one meeting recorded that "the speaking (was) interspersed with one verse from hymns and tunes that have been sung from childhood."¹⁰

One of the most powerful influences in mid-century evangelical life was the concept of personal holiness or perfectionism. "At the height of revivalism, perfectionism was the crest of the wave."¹¹ In one form or another, the doctrine of a sinless life was embraced by most evangelists of the period.¹² Reflective of this trend, certain hymns of Charles Wesley which stressed the Methodist concept of holiness naturally came into greater favor.

O for a heart to praise my God,
A heart from sin set free.

Another more far-reaching influence was that of Romanticism. By 1850 the American public had developed a growing appetite for the sentiment and make-believe rampant in both the secular and religious press. In theology, "the abandonment of common sense religion for 'heavenly religion' . . . led to a re-evaluation of the . . . theory of atonement. Romantic Christianity placed its emphasis upon 'the personality of Jesus' and upon His sacrificial love."¹³

Revival hymnody was likewise affected. Exemplary is the classic revival collection *Gospel Songs* (1874) by Philip P. Bliss. As a relatively new breed of author/composer-performer/publisher, Bliss wrote in a style similar to Stephen Foster. His *Gospel Songs* contained a large proportion of titles reflecting Romantic evangelicalism: Fanny Crosby's "Jesus Keep Me Near the Cross," Elvina Hall's "Jesus Paid It All," and Bliss's "I Am so Glad that Jesus Loves Me."¹⁴

It was, in fact, the songs of Bliss that helped to catapult Ira Sankey to



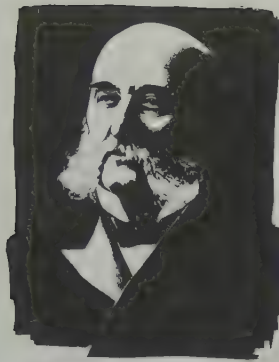
Philip P. Bliss

fame as he and evangelist Dwight L. Moody toured England from 1873-1875. Although Moody did not invent the urban revival, he successfully adapted it to contemporary audiences. His anecdotal preaching was supplemented by Sankey's musical leadership which included directing the congregation, the choir, and "singing the gospel." The concept that both men were preaching the gospel—one by sermon and the other by song—elevated music to a position of equality with the spoken word.

Although Moody and Sankey epitomized much of Romantic evangelicalism, part of their ministry tended to counteract what has been called "the feminization of Christianity."¹⁵ For along with the sentimental stories and songs ("The ninety and nine"), there appeared a strain of theologically conservative militancy reflected in songs like Sankey's "Faith is the Victory" (music only) and Bliss's "Hold the Fort."¹⁶

In 1875 Sankey and Bliss combined efforts to produce *Gospel Hymns and Sacred Songs*.

The mainstream of gospel hymnody followed *Gospel Hymns*, and this series remained unchallenged to the end of the century. Gospel songs which first appeared in other collections later became immensely popular through their inclusion in one of the six editions.¹⁷



Ira D. Sankey

The overwhelming popularity of *Gospel Hymns* made the term "gospel" a generic for any personal, unsophisticated, popular religious song. *Gospel Hymns* eventually supplanted Sunday School song collections in the Sunday School, devotional meetings, and evening services, becoming a general-purpose songbook.

By 1900 the theology and practice of revivalism had traveled light-years from its position a century earlier. Preaching had shifted from didactic (Nettleton) to exhortational (Finney) to anecdotal (Moody). Urban revivalism, which had been systematized and modified for city dwellers, was held by many to be the normal and desirable state of religious life. Amidst the constant flux of theology and practice throughout the century, revival hymnody proved itself to be both a highly flexible handmaiden and a worth companion to the preached Word.¹⁸

Notes

1. Charles G. Finney, *Lectures on Revivals of Religion* (New York: 1835), p. 12. Finney's new concepts stood in stark contrast to the 18th-century belief that revival was a "surprising work of God," as Jonathan Edwards described it.
2. Asahel Nettleton, *Village Hymns for Social Worship* (New York: E. Sands, 1828), p. 262. *Village Hymns*, containing 600 hymns (words only) was popular enough to enjoy seven editions within three years. For further reading: Benson, *The*

- English Hymn (Richmond: John Knox, 1962); Paul Hammond, "Music in Urban Revivalism in the Northern United States, 1800-1835," (DMA dissertation, Southern Baptist Theological Seminary, 1974); Hammond, "the Hymnody of the Second Great Awakening" (*The Hymn*, Jan., 1978). Also see Sandra Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism* (Phila: Temple University Press, 1978) for some discussion of *Village Hymns* and a detailed treatment of the concept of "social worship" which was the aim of the early revival collections.
3. The "new-light" theology of New England after 1818 was known as Taylorism (after Nathaniel W. Taylor of Yale) or Beecherism (after Lyman Beecher) before it pervaded the Middle States and Midwest as the "New School." William McLoughlin, Jr., in *Modern Revivalism: Charles Grandison Finney to Billy Graham* (NY: Ronald Press, 1959) and *Revivals, Awakenings, and Reform* (Chicago: University of Chicago Press, 1978) refers to this era as the period of Common Sense or Scottish Realism in evangelicalism; also called New Haven School.
 4. Joshua Leavitt, *The Christian Lyre* (NY: Jonathan Leavitt, 1831), preface. *The Lyre* immediately sold 18,000 copies, went through 18 editions and sold into 1850s. See Benson, Hammond, and Sizer (footnote 2).
 5. Hastings directed the music for Finney's revival in Utica, NY, in 1825-26. He also worked with Finney as music director in New York City at Chatham Street Chapel (1832) and later at Broadway Tabernacle. Mason directed music for Beecher's Hanover Street Church in Boston (1827).
 6. The editors of *Spiritual Songs* clearly specified that it (like the other revival collections before it) was not intended for public worship but for "social worship" which included a variety of informal religious gatherings. See Sizer. Although Finney was a progressive in his use of any technique which would provide the desired results, he apparently did not recognize the potential of music in any unique application to revivalistic practices.
 7. Timothy L. Smith, *Revivalism and Social Reform: American Protestantism on the Eve of the Civil War* (Gloucester, Mass.: Peter Smith, 1976), pp. 45, 62. Smith's work is an outstanding and scholarly contribution on both revivalism and its social ramifications before 1860; good bibliography.
 8. Particularly James Gordon Bennett's New York *Herald* and Horace Greeley's New York *Tribune*.
 9. Exceptions included George Duffield, Jr.'s "Stand up for Jesus." For an account of this hymn, a direct outgrowth of the revival, see William J. Reynolds, *Companion to Baptist Hymnal* (Nashville: Broadman Press, 1976), p. 201.
 10. Smith, p. 10.
 11. *Ibid.*, p. 142.
 12. Besides Finney, there were Dr. Walter C. Phoebe Palmer (influential lay promoters of revivals), Presbyterian William E. Boardman (initiator of the "Higher Life" movement), Baptist A. B. Earle (both Boardman and Earle being the most respected evangelists in America between 1859-1874). One should not overlook Timothy Smith's strong case for the holiness emphasis as a major factor in mid-century evangelical life.
 13. William G. McLoughlin, Jr., ed., *The American Evangelicals, 1800-1900: An Anthology* (Gloucester, Mass.: Peter Smith, 1976), p. 19.
 14. P. P. Bliss, *Gospel Songs* (Cincinnati: John Church, 1874). These songs were little or no different from the earlier Sunday School songs. Bliss himself was a successful writer of such songs. But this volume (although not the first) was intended for use in the public religious service and was limited in purpose to "social worship" as it has been most earlier collections. The contribution of Fanny Crosby should also be noted here. Crosby (the "Queen of Gospel Song Writers") was, with the possible exception of Ira Sankey, the most important personage in the early gospel song movement. Her life and work, as well as an excellent perspective on the gospel song in urban revivalism, are recorded in Bernard Ruffin, *Fanny Crosby* (Phila: United Church Press, 1976). Biographical sketches of gospel song writers are available in Reynolds, *Companion to Baptist Hymnal*; Donald Hustad, *Dictionary-Handbook of Hymns for the Living Church* (Carol Stream, Ill: Hope Pub., 1978); J. H. Hall, *Biography of Gospel Song and Hymn Writers* (NY: Revell, 1914). For more extensive coverage, see Mel R. Wilhoit, "Guide to the Principal Authors and Composers of Gospel Song of the Nineteenth Century" (DMA dissertation, Southern Baptist Theological Seminary, 1982). For the larger perspective on which gospel songs developed, see William Austin, "Susanna," "Jeanie," and "The Old Folks Home" *The Songs of Stephen Foster from His Times to Ours* (NY: Macmillan, 1978), Chapter 7.
 15. In the "feminization of Christianity" (McLoughlin, Sizer; also see Ann Douglas, *The Feminization of American Culture* (NY: Avon Books, 1978) the weaker and more passive elements of religion and society were exalted. Moody claims to have changed his message; he emphasizes God's love rather than man's sin after hearing Harry Moorehouse, an English evangelist, preach a series of messages on John 3:16. 1868. Bernard A. Weisberger, *They Gathered at the River* (Boston: Little, Brown Co., 1958).
 16. Bliss's "Hold the Fort" was a "hit song" of such popularity that it enjoyed a "secular life" of its own. For an excellent account of the song's influence, see Paul J. Scheips, *Hold the Fort! the Story*

- of a Song from the Sawdust Trail to the Picket Line, Smithsonian Studies in History and Technology, No. 9 (Smithsonian Institution Press, 1971). As for the ministry of Moody and Sankey, McGloughlin views it as a conservative reaction to the developments which culminated in Liberal evangelicalism with its acceptance of "higher criticism," Darwinian evolution and the Social Gospel. Moody's brand of revivalism moved in the direction of Fundamentalism.
17. William J. Reynolds and Milburn Price, *A Joyful Sound* (NY: Holt, Rinehart, Winston, 1977), p. 96. *Gospel Hymns* became the "bible" of gospel hymnody with the series culminating in *Gospel Hymns Nos. 1 to 6 Complete* (Chicago: Biglow and Main; Cincinnati: John Church, 1894; reprint NY: DaCapo Press, 1972).
18. For additional sources which also discuss revival choirs, invitation hymns, and the YMCA, see Donald Hustad, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, IL: Hope Publishing, 1981), especially chapters 8 and 9. Harry Eskew and Hugh T. McElrath, *Sing With Understanding* (Nashville: Broadman Press, 1980); Harry Eskew, "Gospel Music, I" *The New Grove Dictionary of Music and Musicians*, 1980. In addition to the above, the works of McGloughlin and Sizer should be noted for fine bibliographical information.

The 1984 HSA Convocation

Hedda Durnbaugh

(Hedda Durnbaugh is a librarian at Bethany/Northern Baptist Theological Seminary Library, Oak Brook, Illinois.)

The 62nd annual convocation of the Hymn Society of America was held from August 22 through 24, 1984 at Elmhurst College, Elmhurst, Illinois, with approximately 200 people attending. There was an exceptionally large number of first-time participants and, as usual, the spirit was generally high and charged with expectation. For the first time, the responsibility for planning and arranging program and facilities was borne entirely by the program committee, thus relieving the executive secretary of much of the burden connected with this task.

The main emphasis of the program focused on the hymns of Timothy Dudley-Smith presented in two plenary sessions, two consecutive workshops, and one hymn festival. A secondary theme was evolved around "Psalms in the Church Today," presented in two plenary sessions highlighting six different sources in informative but brief vignettes. These sessions, nevertheless, served the intended purpose of keeping HSA members abreast of developments in

the Christian Reformed, Episcopalian, Lutheran, Roman Catholic, and United Methodist traditions as well as providing an introduction to the (British) "Grail Psalter."

As usual, a number of different workshops were offered at three separate times which were very well prepared and equally well received. Six were of immediate practical applicability for anyone responsible for congregational hymn singing; two dealt with the writing of hymn texts; one was directed specifically to organists aimed at improving hymn-playing techniques; and one, informative and most enjoyable, dealt with shape-note hymnody.

The three evening hymn festivals began with the "Ten Best" hymns written in the past 25 years. The selections were based on a poll taken in advance among the registrants to which 65 percent had responded. The hymns of Timothy Dudley-Smith were celebrated under the author's direction and with his commentary in the fitting surroundings of St. Clement's Church, Chicago, with

Richard Proulx at the organ. The concluding event was a festival of twelve hymn concertatos followed by a service of music from Taizé which led us back from the musically complex and sometimes sophisticated to the simple, or universal, the essential expression of worship through congregational song.

For several years, the HSA has enjoyed and benefited from its relationship with Hope Publishing Company through the person of George Shorney, President of Hope. Hope has made it possible for convocation participants to become acquainted personally with such leading British hymn-writers and composers as Fred Kaan, Fred Pratt Green, Brian Wren, Peter Cutts, and now, Timothy Dudley-Smith. The participants at this convocation had numerous opportunities to meet and learn from Bishop Dudley-Smith both in formal and informal settings.

The first lecture, entitled, "The Contemporary Hymn Writer," was a very personal, autobiographical account in which the author revealed himself against the backdrop of the poets, hymn-writers, historians, and critics who had been his models or mentors. He placed his own work into that context in an attempt "to compare great things (theirs) with small [his own]". Timothy Dudley-Smith posited five prerequisites for a writer of hymn-texts: 1) an experience of God; 2) a sensitivity to words (i.e., poetry); 3) an ear for meter; 4) a faculty for self-criticism; and 5) an opportunity for publication. Although it is difficult for the Bishop Dudley-Smith to set aside time for the hymn-writer Timothy Dudley-Smith, there is no inner conflict between these two callings—the mandate is the same. Hymns, like sermons, are not without influence. Both

demand faithful witness to Christ and obedience to the Savior's commandment to share his gospel. The difference lies in the medium. Whereas preaching is "communicating truth through personality" knowing exactly what one wants to say and then relying on the spirit to say it without necessarily having everything written down, the hymn writer expresses truth in written form. He or she must work for quality rather than quantity and must "linger over every word" that is written down.

The second lecture dealt with specific examples from three distinct groups of hymn-texts namely, metrical psalms, texts directly based on scripture, and festival hymns.

"What Makes a Good Hymn Text?" was the title for the first workshop. In stating the requirements applicable to any artistic endeavor, Timothy Dudley-Smith used the twin criteria of the Olympic Games judges of "artistic impression" and "technical merit." He posited four propositions to which a text must be true. These are: 1) divine revelation and scripture; 2) the generalities of Christian experience so that the text will become common unifying property of different generations, cultures, etc.; 3) some artistic expression and inner vision of inspiration; 4) the standards of execution; a certain degree of technical ability. Although this last is never sufficient without the other three where it is lacking, a text does not come across. Technical ability comprises a) an element of originality that will distinguish a text from all that have gone before, although the search for originality for its own sake will lead the writer up a blind alley ("the ultimate aim should be to touch hearts by showing the poet's own")

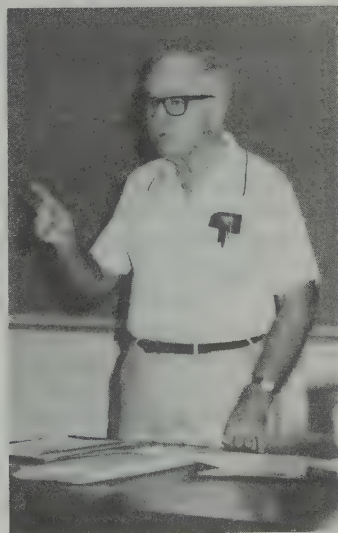
Convocation Scenes



Congregational Singing in Hammerschmidt Chapel



Participants Purchase Books and Music



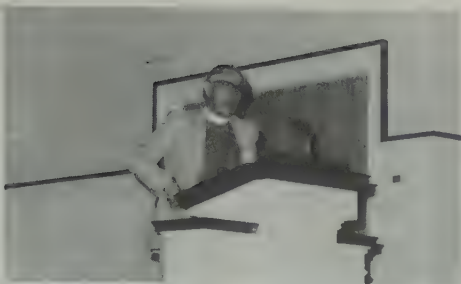
Austin Lovelace Teaching

b) an element of the contemporary, using language which we speak in formal context today; c) structure; which in turn consists of 1) a pattern or ordered thought which serves as a skeleton around which a thought is recognizably developed; 2) a balance between objectivity and subjectivity, which is often a natural consequence of the first criterion; 3) a meter suited to the theme of the text and a metrically regular sequence of stanzas; and 4) a climax to end the text; i.e., attention to the final verses or stanza as the crucial part of the entire hymn. The final facet of technical ability is, d) smoothness of the text which is achieved 1) through choice of proper meter; 2) attention to syntax so that the text is composed of grammatical statements with complete thoughts within each line (a very difficult goal to achieve); 3) very importantly, attention to the sound by using assonance, alliteration, and rhyme.

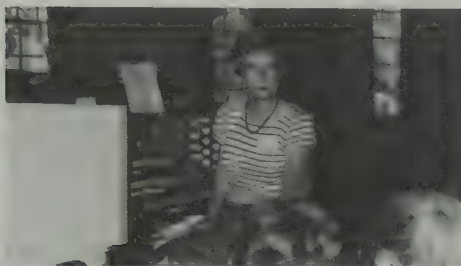
It was quite in keeping with his gentle yet firm spirit that Timothy Dudley-Smith, although subjecting himself rigorously to these exacting standards and remaining uncompromisingly firm on their validity in principle, hastened to assure his listeners that "God deigns to use any of our efforts" in touching people's hearts which, however, does not grant license to offer to God less than the best we have. He concurred with his partners in the discussion that there was no single answer: "In the end what matters is that in the practice a hymn becomes the stepping stone to Christ." Before a hymn can reach the people, however, it has to be published. In this process editors play an important role. Timothy Dudley-Smith offered this advice: "Every hymn-writer ought to be willing to make well-advised changes before (a

hymn) is published. Once published the writer owes it to the publisher not to make any more revisions, with some exceptions" (which he explained). "The standard of hymn-writing in the church is a fragile thing and can slip at any moment. If editors begin to let the standards slip, the standards will rapidly sink. If editors will send back texts because there is a lack of grammar, etc., then they will be raising the standards and future hymn-writers will accept the fact that their text is not finished when they think it is."

In the workshop, "The Hymn Writer at Work," Timothy Dudley-Smith led his listeners through the various steps required for constructing a good hymn, although he admitted, quoting William Morris, that poetry is "an incommunicable art." Three ingredients are necessary for this process: 1) the preliminary (consisting of purpose and preparation), 2) the vision, and 3) the actual text. 1) The purpose of a good hymn should combine, among other things, personal experience with historical events and doctrines. The preparation must therefore be biblical through reading the scriptures, the main commentaries, and dogmatic theology. The hymn-writer bears the responsibility that the theology of a given text be true. 2) The moment of vision will carry on what the purpose began through striking a balance between incantation (sound) and meaning (sense). This vision may spring from a picture of mind, a grasp of truth, or some spiritual glimpse to which the text relates. 3) The final text itself is made up of pattern, rhyme, sound, style, and polish. The pattern is determined by the first line which also determines the meter and thus the mood of the hymn. The pattern of the first stanza in turn determines the



Timothy Dudley-Smith Lecturing



Naomi Rowley Teaching



Dale Ramsey Teaching

rhyming pattern. Consistency of the pattern throughout is essential, but the problem of sustaining it through the entire text while avoiding the pitfall of resorting to mere formulas is a difficult one. One of the purposes of rhyme is "to make it sound inevitable but not predictable." This can be achieved in part by avoiding false and imperfect rhymes as well as unwanted ones. The sound of the text is of great importance because different sounds evoke different moods. Regarding style, Timothy Dudley-Smith advocated a balance between the universal and the particular, the

abstract and the concrete. Finally, polish is achieved by first distancing oneself from a text and then working through it to find the weakest spot and concentrating on it, which in turn leads to further careful revisions. At last the text is ready to be given to "a friend for honest criticism."

This is Timothy Dudley-Smith, Anglican bishop, pastor, preacher, poet, artist, craftsman, family-man, life-member of the HSA, convocation participant, a gentle, persuasive presence who crossed our paths leaving indelible imprints behind.

1984 HSA Tour of Great Britain

Sue Mitchell Wallace

(Sue Wallace, the tour co-ordinator and the HSA Chairman of Promotion, is an organist and workshop clinician in Birmingham, Alabama.)

The Hymn Society of America conducted a Hymn-study tour of Great Britain, August 7-24, 1984. The lives and work of over 100 hymnwriters were introduced to 45 participants. It was an exciting kaleidoscope of sights and sounds spanning thousands of years; Stonehenge to Coventry Cathedral, plainchant to Pierre Boulez.

The itinerary was designed around three major music festivals; The Royal National Eisteddfod in Wales; the Three Choirs Festival in England; the International Festival in Scotland. Interspersed between these major festivals were hymn programs in Bristol (at Wesley's New Room Chapel, led by Bonnie Jones), Westminster Abbey (led by the Rev. Alan Luff), and Oxford's, Queen's College Chapel (led by the Rev. Robin Leaver). Additional serendipitous musical experiences included singing "Guide Me, O Thou Great Jehovah" with William Williams' descendents at his home in Pantycelyn, Wales, and singing "Holy, Holy, Holy" with the Verger of Durham Cathedral, where composer John Dykes served as precentor for many years.

The day of our arrival we attended Evensong at Winchester Cathedral, which has close association with the lives of Bishop Thomas Ken, John Keble and William Whiting—all hymnwriters whose work we treasure.

The following day we were treated to a complete historical survey of

Isaac Watts' life in Southampton. After leaving Southampton, we visited Salisbury Cathedral, where a large stained-glass window commemorates George Herbert. He lived at near by Bemerton and we visited the small village church of St. Andrew where he was vicar.

The hymn festival in Wesley's New Room Chapel, Bristol, was especially significant as this year marks the 200th anniversary of Methodism in America. Bonnie Jones' hymn program dealt with the theology and characteristics of Charles Wesley's hymns and introduced the actual 18th century tunes to which the texts were originally sung. Accompaniment on an 18th century Snetzler organ added authenticity to the event. The city of Bristol is also significant in the lives of William Dix, Frederick Maker, John Cennick and Anna L. Waring.

Words cannot properly convey the rich sound of Welsh choirs and hymn-singing. memories of the Male Choir competition which we heard and the Gymanfa Ganu (National Hymn Festival) are forever etched in our memories. While the hymn tunes are quite conservative in style, the part singing and spontaneous flourishes gave a sense of dynamic energy and love of singing. Though everything was spoken and printed in the Welsh language, we attempted to join in enthusiastically, to the amusement and pleasure of Welsh people near us.

Attending Sunday services at St. David's Cathedral, Wales, was highlighted by the opportunity to watch the bell ringers perform change ringing patterns in the bell tower, prior the service. During the service we sang the hymn "Dear Lord and Father of Mankind" to the favorite English tune REPTON and were quite moved by the excellent marriage of text with that tune.

The people in Wales were most gracious and accommodating. We had a tour of the National Library at Aberyswyth, led by Mr. E. Wyn James, where we saw original copies of William Williams' manuscripts and first editions of Welsh hymnbooks. Rev. Goronwy P. Owen, secretary of the Welsh Hymn Society, introduced us to some of the better-known Welsh hymnwriters, such as Anne Griffiths. Although she is not well-known to most Americans, there are 45 people who have traveled narrow, country roads and traversed sheep farms to discover her roots and Christian heritage at Dolwar Fach and the parish church of Llanfihangel.

The Cowper-Newton Museum at Olney is never to be forgotten! Our hosts, Mr. and Mrs. Bull, were so knowledgeable and energetic that we felt we had just had tea in the garden summer house with the famous hymnwriters themselves. The museum is quite complete and a great witness to the love and esteem which the townspeople have for these two men. John Newton's early life of working on slave ships and later his success in working with Wilburforce to abolish slavery in England certainly adds profound meaning to "Amazing Grace."

A visit to the John Bunyan Museum in Bedford, England, evoked admiration for this dedicated and

persecuted Christian minister and writer. Though he was imprisoned for 12 long years, they were years of outstanding literary accomplishment. Certainly we now will sing "He Who Would Valiant Be" with even more conviction as we can visualize the setting and conditions under which it was written.

A special luncheon in the Dean's Yard at Westminster Abbey preceded an excellent program, "Westminster in Our Hymn Books" by the Rev. Alan Luff, Precentor and Sacrist at the Abbey. He led us through the works of Henry Purcell, H. H. Milman, John Wilson, Sydney Nicholson, John Turle, Orlando Gibbons, John Blow, William Croft and others. After escorting us on a tour of the Abbey, the Rev. Luff and the choir from St. Mary's Cathedral, Belfast, sang Evensong as we sat in the "quire."

While in London, we also toured St. Paul's Cathedral, Wesley's City Road Chapel, Foundry Chapel, John Wesley's home and the famous "non-conformist" cemetery at Bunhill Fields where such notable people as Susannah Wesley, John Bunyan and Isaac Watts are buried.

The university city of Oxford has been the seed-bed for several profound movements in hymnody. Today, it boasts the talents of Brian Wren, Caryl Micklem and The Robin Leaver. Rev. Leaver arranged a program in the resonant Queens' College Chapel which utilized hymns from the "Holy Club" time of the Wesleys, the Oxford Movement and contemporary hymn-writers (who were present for the program). The new English Methodist hymnal *Hymns and Psalms* was introduced to us as were several unfamiliar tunes, which are not unfamiliar to our English colleagues. With the help of a magnifi-

cent Frobenius organ, we sang some fine "new" hymns. We also sang two hymns written by Rev. Frank von Christierson, a Fellow of the Hymn Society, who traveled with us on the tour.

The Three Choirs Festival was outstanding for several reasons. It is the oldest musical festival in existence and it was held this year at Worcester Cathedral, which is celebrating its 900th anniversary. At one of the concerts we attended, Elgar's *Dream of Gerontious* was performed. The text was written by hymn writer Cardinal Newman ("Lead Kindly Light"). Janet Baker sang the role of the angel and that performance was indeed "heavenly."

As we traveled to Edinburgh we toured Coventry Cathedral, attended Evensong at York Minster and enjoyed making the acquaintance of the well-versed Verger at Durham Cathedral. In Edinburgh, we toured the Castle, Palace of Holyrood, and saw the Presbyterian High Kirk, St.

Giles, as well as John Knox's home close by. The Royal Military Tattoo was colorful and a concert performed by the B.B.C. Orchestra conducted by Pierre Boulez with Jessye Norman as soloist were highlights of our time in Edinburgh. The last evening of the tour was climaxed by a magnificent fireworks display from Edinburgh castle during the performance of Handel's Royal Fireworks Music by the Scottish National Symphony playing in the garden mall below the castle—a spectacular climax to an outstanding two and a half weeks.

As a result of this tour, the participants have returned to their home churches with new excitement and energy for teaching and singing the hymns of our British heritage. College workers, clergy, choirs and congregations will all greatly benefit from this stimulation. Thus, the 1984 Hymn Society Tour and its numerous "mountain-top" experiences will be far-reaching and long-lived.

Executive Committee Meets

The HSA Executive Committee met on July 25, following the 1984 Convocation at Elmhurst College. Members present were Robert Batastini, Harry Eskew, Scotty Gray, Austin C. Lovelace, Nancy Metzger, Roger Revell, Sue Mitchell Wallace, and Paul Westermeyer. Also present was Executive Director W. Thomas Smith and guest Mary Louise VanDyke. Several significant actions were taken by the committee.

1. The National Headquarters Office was instructed to establish a computer program to enable annual

memberships to be renewed on a quarterly basis rather than only at the beginning of the calendar year.

2. Mary Louise VanDyke was appointed Project Director for the Dictionary of American Hymnology. She was asked to prepare a contract between the HSA and Oberlin College for the housing of the DAH files in the college library.

3. In regard to hymn searches, suggestions were made concerning judges for the searches for hymns on World Peace and on Music and Praise, the latter being sponsored in

cooperation with the American Guild of Organists for their 1986 National Convention.

4. The committee approved the acceptance of Nicholas Temperly's recommendations, based on careful study and consultation, for the disposition of HSA Papers and Publications.

5. Executive Director W. Thomas Smith and the new Editor of *The Hymn*, Paul Westermeyer were asked to develop the redesign of the Society's journal and implement it with the January 1985 issue.



VanDyke New DAH Project Director

Mary Louise (Mrs. Don) VanDyke was elected by the HSA Executive Committee in July to succeed Leonard Ellinwood as Director of the Dictionary of American Hymnology project. Dr. Ellinwood, Director of the DAH Project since the 1950s, had requested that he be replaced in this position. (For an interview with Dr. Ellinwood, see our recent July issue.)

Mrs. VanDyke lives in Oberlin, Ohio, where she has been involved for a number of years in church music and hymnic activities. She is Director of the Oberlin Festival Children's Choir, an ecumenical organization. At The First Church in Oberlin (UCC) she serves as Music Resource Person, a position involving such activities as writing hymn notes

6. The committee authorized the sponsoring of three additional hymn concertatos to be published by Hope Publishing Company.

7. The following hymnological tours were approved:

1985—Monastic Communities in Switzerland, Austria, and Bavaria

1986—France, West Germany, and Holland

1987—Scandinavia

The next meeting of the HSA Executive Committee is scheduled for early January 1985.

for the weekly bulletin, organizing and directing a monthly hymn sing, and editing a supplementary hymnal.

Mary Louise VanDyke studied at Oberlin Conservatory (B.M.E. 1947), Western Reserve University (M.A. in Music Education, 1952), and Kent State University (M.A. in Church Music, 1967). She founded and served eight years as President of the Northern Ohio Chapter, Choristers Guild. She was involved in the preparation of the *Hymnal of the United Church of Christ* (1974), working with both text and music editors and compiling the scripture reference index and other indices. Her hymn "On God the Spirit We Rely" appears in the UCC *Hymnal*. In recent years she compiled a bibliography of all hymnic materials in the Oberlin College Libraries.

The Hymn Society is making arrangements to have the DAH files moved to Oberlin and housed in the University Library where this significant reference work will continue to be developed under Mrs. VanDyke's leadership.



Westermeyer Elected Editor

Paul Westermeyer has been elected Editor of *The Hymn* by the HSA Executive Committee. He is Chairman of the Music Department, Elmhurst (Illinois) College and Cantor (Choirmaster-Organist) of Ascension Lutheran Church, Riverside. Paul Westermeyer, born in Cincinnati, Ohio, March 28, 1940, is a graduate of Elmhurst College (B.A., music major, 1962), Lancaster (Pennsylvania) Theological Seminary (B.D., 1965), School of Sacred Music of Union Theological Seminary, New York City (S.M.M., 1966), and the University of Chicago (M.A., church history, 1974; Ph.D., church history, 1978). His dissertation is entitled "What Shall We Sing in a Foreign Land? Theology and Cultic Song in the German Reformed and Lutheran Churches of Pennsylvania, 1830-1900." He also did additional graduate study in the Schola Cantorum of

Concordia Theological Seminary and the Liturgical Studies Program, Notre Dame University.

He is married to Sally Ann Young. The Westermeyers have four children: Christopher (b. 1967), Timothy (b. 1968), Rebecca (b. 1976) and Rachael (b. 1978).

Westermeyer has received several prizes and awards, including being selected as Elmhurst College's Faculty Member of the Year for 1974-75. He holds membership in the Lutheran Church in America, the Liturgical Conference, the American Society of Church History, the American Guild of Organists, the American Choral Directors Association, the Evangelical and Reformed Historical Society, the American Catholic Historical Association, and the IAH. He has also held church music positions in three denominations. He has written for *Church Music*, *Journal of Church Music*, *Dictionary of American Hymnology*, *Church History*, *The American Organist*, and *The Hymn*. In 1982 he served as our Contributing Editor for Review of Hymn-Based Music.

We welcome Paul Westermeyer as our new Editor beginning with the January 1985 issue. Correspondence concerning future issues of *The Hymn* should be sent to:

Dr. Paul Westermeyer
Elmhurst College
Elmhurst, IL 60126

An invitation to join The Hymn Society

The HYMN SOCIETY OF AMERICA is a national voluntary organization founded in 1922 to promote new hymns and tunes; to increase interest in writing texts and tunes; and to encourage the use of hymns by congregations of all faiths.

YOU ARE INVITED TO JOIN over 3,500 ministers, organists, choir directors, worship leaders, poets, hymn writers and composers—all who are interested and concerned with choosing and singing hymns.

Write for a membership application:
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Fort Worth, Texas 76129

The Choir as Congregation: Harmonic Song in the Church of God and Saints of Christ

Sara M. Stone



Sara M. Stone is a doctoral candidate in musicology-ethnomusicology at Kent State University and is currently completing her dissertation on the singing and marching of the Church of God and Saints of Christ.

Ethnic Hymnody Series

The Church of God and Saints of Christ is a black denomination with congregations in both large and small American cities, with most churches located east of the Mississippi River. Churches are also located in Canada, Jamaica, Bermuda, and South Africa. The history, traditions, worship service, and musical performance practices of this denomination are notable among black churches. Based on religious concepts they describe as Judaic-Christian, their religious observances include both Christian and Jewish feasts.

The singing of the choir is an integral part of all worship services. In fact, there is no separate congregational singing. The choir is usually greater in number than the congregation, and many people in the congregation on a given day are either retired church members or female choir members taking care of children. Many people in the congregation, including children, sing along with the choir, and the children also have the chance to sing as a choir themselves.

Choir members compose most of the songs sung in the Church of God and Saints of Christ themselves, but only the words are written down, with the tunes composed and taught orally. Members consider their ability to compose and learn songs in this

way to be a gift. When the Church was first founded, pre-existing songs were sung, but shortly thereafter members began composing original music.

The Church of God and Saints of Christ (hereafter CGSC) was founded in 1896 by William Saunders Crowdy. Known to members as Prophet Crowdy, he was a runaway slave, born in Maryland in 1847, who joined the Union Army where he was assigned to the Quarter Master Corps to cook for the officers. After the Civil War ended he was mustered out in the western United States where he bought a farm near Guthrie, Oklahoma. While visiting Kansas City, Missouri, he met his future wife, Lovey, at a church fair. After their marriage they at first resided in Kansas City where both worked as cooks, and then moved to the land they owned near Guthrie, Oklahoma, where they built a house and began to farm.

Church histories relate that in 1893 William Crowdy began to act strangely.¹ He would sit staring for long periods of time, sometimes with his lips moving, and often was not aware of people speaking to him. He began to feel the urge to go away by himself, which he at first refused, thinking he was losing his mind. Eventually, however, he began to

believe that the voice was not just of his own imagination but was that of God.

One morning in the spring of 1893 as Crowdy was clearing ground for planting, he heard the voice telling him to go away. He tried to resist, but suddenly "... something flew up with a great rushing sound as though a great flock of birds had flown over his head and he heard a voice speaking to him saying, 'Run for your life!'"² Crowdy dropped his axe and ran down through the woods as fast as he could; exhausted, he finally stopped to rest and fell asleep.

As he slept he experienced a dream which became the impetus for the founding of the CGSC. In his dream he found himself in a large room in which tables were descending from the ceiling. As he looked at the tables he saw that each one was covered with vomit. Church historical accounts cite a similar occurrence in Isaiah 28:8, "For all tables are full of vomit, no place is without filthiness." In his dream Crowdy noticed that upon each table was written the name of a church, such as Baptist or Methodist. Finally a small table with a clean white tablecloth came down; the name on the little table was "Church of God and Saints of Christ." When this table reached the floor, it spread until it filled the room, crowding out the other tables.

Next, seven keys were let down on the table. The first key was inscribed "Church of God and Saints of Christ" and bore the scripture reference First Corinthians 1:1-2, which contains the words "church of God," "Christ," and "saints." Each of the other six keys was similarly inscribed with a saying, such as "Wine is forbidden to be drank [sic] in the Church of God forever" (the second key), along with an appropriate Scripture reference.

Lastly in his dream, Crowdy was shown a Bible and told to eat it up which he did. Members of the CGSC believe that the entire Bible was indelibly written in Crowdy during this last vision.

When Crowdy awoke from his dream, he went home, realizing he had been away several days and that his friends had been organizing a search party. The next day Crowdy awoke to find that during the night he had written in a tablet the "Seven Keys" which he had seen in his dream. He later said that as he looked at the tablet the whole vision of the Church came before him again as a great awakening. He then went out into the town of Guthrie and began preaching in the street. He persuaded his family to let him baptize them and then began to travel to neighboring towns to preach, convert and baptize. He felt that God was urging him to carry the gospel further, so he set out on a mission to Texas and the Southwest, during which he was arrested or held for examination of sanity many times. Crowdy never headed northeast and "... went from town to town preaching and singing wherever he could."³ He converted and baptized many people, the majority of whom were white. After baptizing he would appoint a person as an Elder in charge and would continue his journey eastward.

Crowdy reached Chicago in 1895 and began to preach in the streets again he was arrested many times. One evening after he had been preaching and police came to stop him, a man who appeared to be drunk said to Crowdy "Old man there is no mistake that you have the gospel, and if you were organized they wouldn't arrest you so much. The man went on to urge Crowdy to "... go back and get some of you

people to ordain you a Bishop, and organize yourself, then you won't be arrested so much."⁴ Crowdy took the man's advice and called a general gathering, at which he instructed a few of his ministers in how to ordain him a bishop, a ceremony which including his anointing. This gathering was the first General Assembly of the Church and took place in Emporia, Kansas, beginning on June 24, 1898. Bishop Crowdy was made executive head of the organization, a Board of Presbytery and other officers were appointed, and a Constitution was drawn up.

After this Crowdy traveled east through Michigan, Ontario, and New York state, preaching, baptizing, and ordaining Elders to be in charge of churches he established. After founding a large church in New York City, he then contacted surrounding towns in New York, New Jersey and Connecticut. In 1899 Crowdy arrived in Philadelphia, which was to become his headquarters.

Prophet Crowdy and his followers also established churches in Washington, D.C., Maryland, Virginia, Delaware, North Carolina, Massachusetts, and Ohio. Beginning in 1903 Crowdy lived in Washington, D.C., but traveled often to other cities. In the fall of 1907 he suffered a stroke in Newark, New Jersey, after which he and his wife were taken to the home of Chief Evangelist Malinda Morris, who cared for him until his death on August 4, 1908.

After Crowdy's death the denomination split in disagreement over who was to succeed the Prophet. The faction considered in this study is now under the leadership of Bishop James R. Grant of Cleveland, Ohio. Members consider his authority to be a direct descendency from Prophet Crowdy. Churches of this branch are

located in Michigan, Illinois, Ohio, Pennsylvania, New York, New Jersey, Connecticut, Massachusetts, Maryland, Virginia, West Virginia, Florida, and Ontario, Canada, as well as Jamaica, Bermuda, and Africa. A complex hierarchy in the church structures includes a Chief Executive Officer, Bishops, Chief Evangelists, Evangelists at Large, Evangelists, Elders and Sister Elders.

The religious holidays of the CGSC include both Christian and Jewish feasts. The most important holiday is the Feast of the Lord's Passover, celebrated with a denomination-wide gathering in a selected city each year from April 13-20. In January members observe a six-day-long Holy Convocation marking the beginning of the preparation for Passover. Members celebrate neither Easter nor Christmas since these are not feasts mentioned in the Bible. Months are called by their Hebrew names, April being considered as the first month of the year.

The major worship service of the CGSC occurs on the Sabbath, which is Saturday, since Church doctrine asserts the seventh-day Sabbath. Members remain in church from 10:00 a.m. (11:00 a.m. during Daylight Saving Time) until sundown. The service begins between 10:00 and 10:30 a.m. and usually lasts until between 2:00 and 3:00 p.m. After dismissal, members eat a mid-day meal prepared at the church. This is often followed by a choir rehearsal, and the day ends with Sabbath School.

Members of the CGSC uphold many traditions established in the early years of the century. One of the most important is the wearing of special uniforms mandated by Crowdy for worship services. For Sabbath worship services between

October and April, the women's uniform consists of a long-sleeved blue blouse, (blue representing the color of the sky), a blue belt, a long long brown skirt (brown representing the color of the earth), a brown tie, a stiff white collar, hair ribbons, white gloves, and black patent leather shoes. Three hundred sixty-five tucks in the blouse represent the days of the year, seven tucks on each sleeve represent the days of the week, and fifty-two pleats in the skirt represent the weeks of the year. Round badges made of ribbon rosettes with the founder's picture in the center are also worn. The men's uniform consists of an English Walking suit, white shirt, stiff collar, white vest, brown bow-tie, white gloves, and black patent leather shoes. From June through September members wear a white summer uniform. For services other than the Sabbath, such as that on Friday evening, women wear white blouses and long black skirts, and men wear black tails, trousers, white shirts and vests.

The Sabbath service begins with two bugle calls, the first signalling the members to take their seats and the second formally beginning the service. The choir then sings "I Love Thy Church Oh God," considered the "national anthem" of the Church. This song, like all in the CGSC, is sung a cappella and in harmony. After the Lord's Prayer and greeting from the Pastor, another song is sung, sometimes performed during a procession in which members greet each other with a "holy kiss." A scripture spoken responsively is followed by another song, or songs, alternating with words from the Pastor.

Following this, during the testimony segment of the service, an average of seven to nine songs alternate with spoken testimony. Then

follows an elaborate "demonstratic march" with singing. Demonstratic marches, in which choir members follow a member designated as the Shepherd Boy in complex formations including sidesteps and turns, have been a part of the worship service since the early days of the Church. During the march the choir pauses while the women choir members put on "crowns" (hats) symbolizing the crown of life which never fades. The march completed, the choir sing another song while seated, during which water is served to the director and choir from a silver goblet.

The children then sing songs and perform their own march. After one or two more songs by the adult choir, the Pastor preaches the sermon. Following the sermon, more songs, closing words, and a bugle signal end the service.

Since singing is such an integral part of the church service, the choir takes on a special significance. Prophet Crowdy himself envisioned the choir and bestowed on it the title "Singers of Israel." The choir symbolizes the legacy of the Levites, who are recorded in First Chronicles as having been appointed by David to be the singers and players of musical instruments.

When the choir was formed, four voices were identified to create harmony: soprano, alto, tenor and bass. There is no limit to the number of singers who may participate. Choir members need not have special voice training and need not read music. Prophet Crowdy's instructions were that choir members "sing with the spirit," "sing with the understanding," and "be willing and obedient."

Choirs average 12 to 30 singers. A prospective choir member must write a petition to the superintendent, chorister, and singers requesting

CGSC Singing During the 1984 Passover



membership and stating that he or she will abide by the rules of the choir. The petition is then voted upon.

Most songs sung in the CGSC are composed by choir members, and all are transmitted orally, at choir rehearsals. The resulting repertory consists of both songs known to local congregations and songs common to all tabernacles. The portion of the song repertory common to all is due to the transmission of songs at the Passover observance, which gives the denomination a uniform song style. While gathered together at the Passover, choir members have several opportunities to teach their compositions to the massed choir.

A song follows a prescribed route on its way to becoming a part of the denominational repertory. Members who compose songs say that a song may come to them at any time, such as when they are at work, or even in a dream. They believe their ability is a gift from God to the Church. The source of their inspiration is spoken of as the "Song Angel" or "The Angel of Song." Composers say that they hear the song as if sung by a massed choir, with all voice parts intact.

When a member has composed a song, a copy of the words must be submitted to the choir director, called the chorister, or to another music official of the Church, who has the responsibility of screening all compositions before they are taught or sung. A song is judged on its truthfulness, wording, tempo or other factors, and responsibility for acceptance or rejection rests solely on the chorister or other music official guided by the Spirit. If a song is accepted, the composer then gives copies of the words to the choir at his or her tabernacle and teaches the music by rote.

When teaching a song, the composer first reads the text, or a stanza of it at a time. Then he or she sings the melody, which is usually the soprano part. On subsequent singing the choir joins in, beginning to harmonize instinctively. The composer then demonstrates the correct vocal parts for any phrases which the choir may have harmonized differently from the composer's intentions or for passages which the members have difficulty harmonizing.

The method of transmitting songs at Passover is similar to that in the local tabernacle, except that more detailed practice can be done at tabernacle rehearsals. At the Passover song transmission occurs on Singers' Day and at various choir rehearsals. On Singers' Day each tabernacle choir is called upon to present any new songs which have been composed by members during the year. The massed choir is thus able to hear the song with all vocal lines intact. Many choir members bring tape recorders to help them remember the songs after they return home.

The four voices—soprano, alto, tenor and bass—which were identified to create harmony in the early days of the Church remain the basis of the choir, but in recent years songs have been composed with additional voice parts, including second soprano, second alto, second tenor and baritone. The songs of the Church show stylistic influence from the popular music of the 1890s and early 1900s, generally called "barbershop quartets." The choral style is generally homophonic, although either bass or soprano lines are frequently more independent than the others.

Some songs have a stanza and chorus structure, but many songs are through-composed. Some of them

have just one section which is repeated, while others have several sections, each of which may be repeated a number of times before going on to the next part. Sections may be similar in tempo, meter, and style or they may differ. In many songs a slow beginning section is followed by a faster, more rhythmic one. Duple meter is most common, but triple meter also occurs. Syncopation and hemiola are common elements.

The songs use rather chromatic functional harmony, the chords following certain idiosyncratic progressions. Major keys predominate over minor, with the relative minor key sometimes occurring in an internal section of a song. Modulation occurs in some songs, usually upward by a half step at a time. Dynamic contrast ranges from very soft to very great volume. Clapping and/or stepping in time with the songs is common.

In addition to singing their own compositions, CGSC members also sing gospel-type songs ("standards"), usually with a soloist, as well as quar-

tets and some standard hymns whose words are appropriate to the service. In fact, the tune of the "National Anthem" of the Church, "I Love Thy Church Oh God," is based on the tune LABAN by Lowell Mason, sung slowly and with some embellishments and dropped beats. The majority of the songs, however, are composed by CGSC members.

Through the exchange of songs at Passover, CGSC singers maintain and strengthen the uniform sound, style, and repertory of this far-flung but tightly knit denomination. While maintaining strict traditions and carefully preserving the elements of their religious faith and of their musical style, members also continually revitalize their heritage by the creation of new songs.

Notes

1. Beersheba Crowdy Walker and Elfreth J. P. Walker, *Life and Work of William Saunders Crowdy* (Philadelphia: Elfreth J. P. Walker, 1955), p. 4.
2. *Ibid.*, p. 7.
3. *Ibid.*, p. 11.
4. *Ibid.*

Announcing A Search for New Hymn Texts on WORLD PEACE

Deadline for entries: February 1, 1985

For further details write:

**The Hymn Society of America
National Headquarters
Texas Christian University
Fort Worth, Texas 76129**

Hymns in Periodical Literature

Jack L. Ralston



Jack L. Ralston is Music Librarian and Associate Professor of Music at CBN University, Virginia Beach. His "A Bibliography of Currently Available Early American Tune Reprints" appeared in our October 1982 issue.

Faye Kommedahl. "Inclusive Language for Hymns." *The American Organist* 18 (June 1984): 48-49.

Ms. Kommedahl, while apparently not a firebrand feminist, is a determined and articulate advocate for the use of inclusive language in hymns and the worship texts in our day. Her proposed guidelines seem reasonable enough, but she does hark back to Elizabethan pronoun usage. Her statement that a "ship" is an "it" and not "she" would not hold water for any sailor worth his/her salt. Food for thought here on an important contemporary concern.

Heather A. Hood. "Descants: Seasoning Your Hymn-Singing." *Creator* 6 (May/June 1984): 17-23.

The text material is brief but the tunes with original descants by Heather A. Hood and Paul E. Oakley are given for SINE NOMINE, DARWELL'S 148TH, ELLACOMBE, CWM RHONDDA, and HYFRYDOL.

Martin Luther, a Commemorative Issue. *Pastoral Music* 8 (June/July 1984).

Contains 10 outstanding articles on the contributions of Martin Luther to church music, liturgy, and hymnody. This is a *must* for hymnodists of all

persuasions! A list of the articles: Margaret Sihler-Anderson. "What Catholics Can Learn from Luther"

John Ferguson. "Martin Luther Worship Planner"

Carl Volz. "Music as Preaching"

Carl Schalk. "What Did Luther Say About Music?"

Martin Luther. "Music: The Marvelous Creation of God"

Victor Gebauer. "Luther: The Musician"

Eugene Brand. "Luther: The Theologian of Music"

Mark Bangert. "Martin Luther: Magnet of Musicians"

Carlos Messerli. "Lutherans Today: A Dual Personality"

Mons Teig. "Singing Down Barriers"

C. Michael Hawn. "The Use of Hymns as a Music Education Tool for Children's Choirs." *Choristers Guild Newsletter* 35 (June, 1984): 207-210.

Presents a four-fold approach using techniques for preschool children, movement and dance, music of other cultures, and traditional American folk materials. The lists of suggested hymns cover various seasons and styles. Includes Selected Resources for Hymn Study for Children.

Martin E. Marty. "Oh, Those Erring Words." *The Christian Century* 101 (May 2, 1984): 471.

A tongue-in-cheek "M.E.M.O." on two "types" in recent books which are of interest to hymnists, *The Lutheran Book of Worship*, and *What Would You Do?* by J. H. Yoder. In the first instance the type occurs in "Come You Thankful People, Come" in the line, "But the fruitless ears to store/In his garner evermore." And in the second case, a translation of "A Mighty Fortress" the typo occurs in the line, "Let goods and kindred go; this moral life also." Needless to say, these are serious errors but Mr. Marty manages to bring a note of humor to the situation which is refreshing. Don't miss this one!

Edward C. Wolf. "The 'Top 40' Pennsylvania German Hymn Tunes." *Journal of the Pennsylvania German Society*. 18/1 (1984): 12-22.

This important study follows its introductory essay with a bibliographic description of 13 German-American hymn-tune collections published before 1845. Wolf's survey

of the "Top 40" (actually 45) most frequently appearing tunes provides a good insight into the continuing usage of the tunes. Later appearances are indicated in J. Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder* (1889-1893), K. S. Diehl's *Hymns and Tunes—An Index* (1966), and *The Lutheran Book of Worship* (1978), and its *Companion* (1981). The listings in descending order of popularity are enhanced by the annotations which Wolf thoughtfully provides.

Paul McCommon. "Free to Be Me." *The Church Musician*. 35 (September 1984): 22-25, 28.

The author introduces a contemporary "hymn of the month" with text by Mrs. Kate Wooley and music by William L. Hooper. What is striking about this presentation is the extensive theological background which is helpful to the understanding of the point of view of the author of the text. In other times this would be described as the "argument." The hymn and its tune are presented in full.

Announcing A Search for New Hymn Texts and Tunes on the Subject: Music and Praise

Deadline for entries: May 1, 1985

For further details write:

**The Hymn Society of America
National Headquarters
Texas Christian University
Fort Worth, Texas 76129**

Make Me a Captive, Lord

(An Interpretation)

Make me a captive, Lord,
And then I shall be free;
Force me to render up my sword,
And I shall conqueror be;
I sink in life's alarms
When by myself I stand;
Imprison me within Thine arms,
And strong shall be my hand.

My heart is weak and poor
Until it master find;
It has no spring of action sure—
It varies with the wind;
It cannot freely move
Till Thou has wrought its chain;
Enslave it with Thy matchless love,
And deathless it shall reign.

My pow'r is faint and low
Till I have learned to serve:
It wants the needed fire to glow,
It wants the breeze to nerve;
It cannot drive the world
Until itself be driv'n;
Its flag can only be unfurled
When Thou shall breathe from heav'n.

My will is not my own
Till Thou hast made it Thine;
If it would reach the monarch's throne
It must its crown resign:
It only stands unbent,
Amid the clashing strife,
When on Thy bosom it has leaned,
And found in Thee its life.

George Matheson, 1842-1906

"Make me a captive, Lord, and then I shall be free; Force me to render up my sword and I shall conqueror be." The opening phrases of the hymn just don't seem to make sense. How can one be slave and free, winner and

loser, at the same time? Reading on we find that the entire poem is full of this kind of paradoxical imagery—statements that are true, yet seemingly absurd, or at least self-contradictory.

Probably every person is captive to something—to a desire or an idea, to poverty or to wealth, to an ambition for a dream, to a weakness or a strength, to a philosophy or a goal. But not all captivity brings freedom. As the ancient Roman statesman Seneca said, "No man is free who is a slave to the flesh."

The hymn declares again and again that human freedom is found in relationship to a person, in being captive to Jesus Christ. The truth is, every interpersonal relationship limits our freedom in some way. An employee is not free to ignore the instructions of the employer. An individual who wants to maintain a friendship is not free to neglect the actions that are expected of a friend.

Perhaps this idea can be illustrated best by the relationship of marriage. At the wedding altar, two persons give themselves to each other, promising to forsake all others, to love and to cherish until parted by death. We jokingly say that they have lost their freedom. Yet the poet Shelley calls human love "that sweet bondage which is freedom's self." When two individuals share each other's lives so intimately, frequently sublimating their own desires in order to meet the needs of the other, each finds greater happiness and self-expression.

It is the heart of the Christian gospel that ultimate reality—serenity and freedom—can be found only when we submit ourselves to the

lordship of Christ, putting aside our own desires to do his will in the world. We gain strength for spiritual living when Christ becomes our Master. We will rule our own minds and bodies and find greatest self-fulfillment when Christ is Lord. This truth is also expressed in another paradox spoken by Jesus: "Whoever loses his life for my sake will find it" (Matthew 16:25). Experiencing this, the Apostle Paul called himself "the prisoner of Jesus Christ" (Ephesians 3:1) and his example has been followed by other saints, some as well known as Albert Schweitzer and Mother Theresa, some relatively unknown except to God.

The hymn's author, George Matheson, also learned this lesson. As a brilliant young theology student, he lost his sight. Because of his blindness, he eventually had to put aside his research in the field of apologetics. Instead, he gave his time and strength to devotional preaching and writing. As a minister in the Scottish Free Church, he had a profound influence on those who heard him preach, including Queen Victoria. Through his writings, the lives of many persons were transformed. No doubt Matheson would add another paradox to our list: "When I became blind, I really began to see!"

Donald P. Hustad
Editorial Advisory Board
of *The Hymn*,
quarterly of the
Hymn Society of America.

(Permission to reprint these two pages is hereby extended to publishers of newsletters and bulletins of church congregations.)



Christopher Idle

Christopher Idle, author of "As the Light upon the River," was born in Bromley, Kent, England in 1938. After school at Eltham College he studied English and literature at St. Peter's College, Oxford University, receiving his degree in 1962. He then received ministerial training at Clifton Theological College, Bristol, and was ordained to the Anglican ministry in 1965. Most of his ministry has been spent in inner London urban parishes. Since 1976 he has been rector of Limehouse, London.

He and his wife Marjorie, a part-time writer, have four sons.

Idle's first hymns were published in 1969. He was a member of the editorial group that produced *New Hymns for Today's Church* (Hodder and Stoughton, 1982). He set forth this hymnal's editorial philosophy in his booklet, *Hymns in Today's Language?* (Grove Books, 1982). His article "The Language of Hymnody" appeared in our October 1983 issue.

The hymn "As the Light upon the River" was written in 1980 and used during the jubilee celebration the year for the Church of England Diocese of Southwark—which includes London south of the Thames—the river in the opening line. For permission to reprint the hymn, write the Rev. C. M. Idle, Limehouse Rectory, 5 Newell Street, London, E14 7HP, England.

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James H. King, Editor

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A New Hymn

As the Light upon the River

Suggested tune: ABBOT'S LEIGH 8 7 8 7 D

1. As the light upon the river
At the rising of the sun,
Shine, O Lord, upon our city
Here on earth, your will be done:
Here we meet in glad thanksgiving,
Worship, praise, and prayer we bring,
Grief for sin and joy for mercy—
All for you, O Christ our King.
2. Crucified and risen Savior,
God incarnate, First, and Last,
Yours the city of the future,
Yours the pilgrims of the past:
Lord, revive your weary people!
Let your voice again be heard;
Rid your church of all excuses
For our deafness to your word.
3. From our failure and our blindness,
Bound by debts we cannot pay,
God of Jubilee, release us—
O renew us all, we pray!
In a world exhausted, restless,
Still oppressing and oppressed,
Lord of Sabbath, bring us freedom,
Resurrection, life, and rest.
4. Strengthen us to love our neighbors—
Welcome strangers at our door,
Find the lost and reach the lonely
So that they shall weep no more:
In our homes, our crowded journeys,
Work or leisure, calm or noise,
Come to satisfy our longings,
Christ, the Joy of all our joys!
5. As the rain upon the garden,
As the water from the spring,
Pour on us your Holy Spirit,
Gifts to use and songs to sing:
As the light upon the river
At the rising of the sun,
Shine, O Lord, upon the city—
As in heaven, your will be done.

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Hymnic News



Albert F. Bayly

Albert F. Bayly, 1901-1984

Fred Pratt Green

(Fred Pratt Green, distinguished hymn writer, is a retired Methodist minister who lives at Norwich, England.)

The death of Albert F. Bayly came as a shock to the Hymn Society of Great Britain. He had attended the annual conference, held this year at Chichester, but died of a heart attack before reaching home. His wife, to whom we extend our deep sympathy, feels that it was fitting that the Conference should have been his last activity. We knew him, in the Society, as a quiet, self-effacing, lovable man, who said little at meetings, but when he did speak never failed to make a valuable, even trenchant, contribution.

Albert Bayly was born at Bexhill, Sussex, in 1901. He was ordained as a Congregational minister in 1929, served for nearly 40 years, chiefly in northern pastorates, and retired to Chelmsford in 1968. He lived to find himself honored as the pioneer of the remarkable revival of hymn writing in Britain in the 1960s and 1970s. His reputation as a hymn writer is now recognized throughout the English-

speaking world.

He began to write poems and hymns about 1935, at a time when there was little to encourage the young hymn writer. However in 1940 he published privately a modest collection entitled *Rejoice, O People*. This little booklet, containing some of Bayly's best work, notably "O Lord, Every Shining Constellation" and "What Does the Lord Require of Thee?", must now be a collector's item. Of the former hymn Bayly himself wrote: "(This hymn) is an attempt to write a hymn which would express a Christian response to life in the 20th Century world, when science and technology have influenced so greatly." Here is Bayly the pioneer:

O Life, awaking life in cell and tissue,
From flower to bird, from beast to
brain of man

O help us trace, from birth to final issue,
The sure unfolding of thine ageless plan

Recognition came slowly. But when the revival began, Bayly was ready to make his own contribution. He published privately three more small collections: *Again I say, Rejoice* (1967); *Rejoice Always* (1971) and *Rejoice in God* (1977). Editors of the spate of new supplements, and later major hymn books, began to take notice. The Anglicans, in particular, were perceptive. They printed five of his hymns in *100 Hymns for Today* (1969). Interest in Bayly's work slowly grew. In time—and it takes time—American editors discovered him. Whereas your Methodist hymn book of 1964 only included one Bayly hymn, "Lord, Whose Love in Humble Service," said to be the hymn in which he is best known in your country, the *Lutheran Book of Worship* (1978) has four: "Praise and Thanksgiving," "Lord of All Good Our Gifts We Bring You Now

"Lord, Save Your World; in Bitter Need," and "Lord, Whose Love in Humble Service."

Erik Routley, of happy memory, summed up Bayly's achievement thus (in *Christian Hymns Observed*): "He

counts as the first of the new wave of experimental hymn writers, making some of the first gestures towards a hymnody celebrating the scenes, language and social needs of modern life."

In Memory of Albert F. Bayly

We count you now among the pioneers;
For you dear friend, had reached this land before us,
Before the dawn of our explosive years.

You staked no claims, issued no manifesto;
And yet the songs you sang with quiet voice'
Pointed the way we knew we had to go.

Perhaps you learned from us, as we from you;
Your talent flowered and fruited in old age
In sharpened language and in rhythms new.

Therefore we come to lay our wreath of words
Not on your grave but where a rose is planted,
Saying: "Rejoice—the glory is the Lord's"

F.P.G.
29:7:84

Hustad Challenges Evangelicals at Hymns '84

Donald P. Hustad, Senior Editor of Hope Publishing Company, issued a challenge to evangelicals gathered for the Hope-sponsored Hymns '84 Symposium at Wheaton (Illinois) College, July 25-26. During his address entitled "Sing to the Lord a New Song" Hustad challenged evangelicals to become serious about the public worship of God and to realize that the body of standard hymnody ("the weighty and worthy hymns of Watts and Wesley") is for their acceptance and use, especially in representing the transcendence of God. In addition to older hymnody, Hustad urged evangelicals to recognize the serious hymn writers of today.

Hymns '84 brought together a sizeable member of hymn writers, editors, publishers, hymnologists, ministers, musicians, and educators. The stated purpose of this symposium

was to examine language in hymns and focus on present-day hymn singing literature and practices; and to seek a common understanding on worship and music among evangelicals for the coming decade.

As in the HSA Convocation at nearby Elmhurst College earlier in the week, the special guest for Hymns '84 was Timothy Dudley-Smith, Bishop of Thetford, Norwich Diocese, England. The program included a devotional with hymn singing led by Bishop Dudley-Smith and the closing event of the symposium, a festival of his hymns.

The program began with an inspirational keynote address by Lloyd John Ogleby, noted author and minister of Hollywood Presbyterian Church.

The symposium participants were divided into four panels: (1) What are Evangelicals Singing in the 1980s? (2) The Contemporary Revolution in Worship Language; (3) Hymn Sing-

ing Practices in the 1980s; and (4) The Responsibility of Hymn Publishers. The panel that evoked the most interest was the one on the revolution in worship language. Deborah Loftis, church musician and hymnologist from Louisville, Kentucky, spoke of the need for expanding our vocabulary for describing God and of adding feminine references for describing the intimacy of God.

Margaret Clarkson, author and hymn writer from Willowdale, Ontario, Canada, expressed concern that feminists were altering theology. Bruce Leafblad, professor of music and worship at Southwestern Baptist Theological Seminary, Fort Worth, Texas, was concerned with the need to deal with archaic language and aim for the ideal of a uniformity in worship language. He recommended a change to appropriate language in referring to people, and suggested that the process of language revision be carried on slowly, very carefully, respectfully, artistically, and reluctantly.

Cassette recordings of Hymns '84 can be ordered from Hope Publishing Company, Carol Stream, Illinois 60188.

The 1984 Westminster Abbey Come and Sing

Alan Luff

(Alan Luff is a Precentor of Westminster Abbey and Secretary of the Hymn Society of Great Britain and Ireland.)

It becomes difficult year after year to report on a success but this is what the annual Come and Sing sessions in Westminster Abbey on four Wednesdays in May remain. There is no sign that their popularity is waning nor does there seem to be any shortage of choirs willing to give up the time to lead the singing.

This year, on May 9 (in fact in St Margaret's Church adjoining the Abbey because of a large occasion in the main building) Canon Cyril Taylor introduced what for a painter would be a one-man retrospective exhibition under the title "Not only ABBOT'S LEIGH." We who know him realize that he feels that no composer can be more richly rewarded than I have one tune taken up and used round the world but of course he has written many more and as this session showed it would be good to see some of them with their sensitive treatment of the words taken up to enrich our worship.

Very properly, the two sessions on 16 and 23 May were given over to *Hymns and Psalms: A Methodist and Ecumenical Hymn Book*. The Reverend Norman Goldhawk spoke of its place in the Methodist tradition making a strong case for that Church to take it to its heart as it has done its previous books, while Canon Alan Dunstan made a strong plea for the consideration of this book by those standing outside the Methodist tradition. In both sessions we were introduced to treasures old and new from the book.

On 30 May I introduced a subject which has been at the back of my mind for a long time: "Westminster in our Hymn Books." When people think of the Abbey, apart from the Come and Sing sessions they think of choral music but in fact the contribution of people associated with the Abbey and with Westminster School to our hymnody has been considerable and there was in the last century Westminster Abbey's own hymn book edited by John Troutbeck and F. Bridge.

The singing was led by groups from Charterhouse, Farrington School, Radley College and Down House School, and St. Paul's School and St. Thomas's Hospital.



Mayrene Bobbitt as Lady Huntington

of "Just as I am"; "A Maid's Tribute to Philip Bliss"; "Remembering Eliza Hewitt"; and "The Testimony of Frances Ridley Havergal." Further information on Mayrene Bobbitt's hymnic monologues can be obtained from her at 11412 Bedford Oaks Drive, Jacksonville, Florida 32225 or 904-641-5867.

New Hymnal for Seventh-Day Adventists

Harold Lickey

(Harold Lickey, Professor of Church Music at the Seventh-Day Adventist Theological Seminary, Berrien Springs, Michigan, is Chairman of the Subcommittee on Texts for this new hymnal.)

Hymn Writers Portrayed in Monologues

Since 1980 Mayrene Bobbitt of Jacksonville, Florida has developed a group of dramatic monologues to portray well-known hymn writers. These monologues, which she writes based on careful hymnological research, are performed in period costumes. This summer during a short hymnology course taught by the editor of *The Hymn*, Mrs. Bobbitt appeared at the beginning of a class as the mother of Isaac Watts and at the close of the class as Lady Huntington saluting Charles Wesley. These monologues served to make these hymn writers come alive to the audience.

Mrs. Bobbitt's most popular monologue is "A Visit with Fanny Crosby," which she has performed more than 50 times. Other monologues she has written and performed are "Memories of Mrs. John Newton: The Story of 'Amazing Grace'"; "Charlotte Elliott: The Story

The *Church Hymnal* (1941) of Seventh-Day Adventists will be replaced in 1985 by a new hymnal. In July the selection process was completed and materials are now in the final preparatory process for placement in the hands of the typesetters by December 1. The Executive Director of the Hymnal Committee is Wayne Hooper. The hymnal will have about 650 hymns, about the same number as in the current SDA hymnal. About one-half of the current hymnal will be retained in the new one. One distinctive feature will be a section of early Adventist hymns of historical value that will be accompanied by an essay on their significance. The new *Church Hymnal*, to be published by the Review and Herald Publishing Association of Hagerstown, Maryland, will be introduced at the Church's General Conference session in July 1985.

New Hymnbook for Latter-day Saints

Michael F. Moody

(Michael F. Moody is a music executive for the LDS Church at its Salt Lake City Headquarters.)

A new hymnal, to be used by all English-speaking congregations of the church will be issued in January of 1985. It will replace the present edition published in 1950, and will commemorate the 150th anniversary of the Church's first hymnal, published in 1835.

The new edition will be slightly smaller than the present edition. It will include about 275 presently-used hymns, and about 75 additional hymns. Hymns in the book will reflect a practical approach to congregational worship—singable melodies and straight-forward messages. Most hymns will continue the church's tradition of four part singing. It will be used not only by congregations, but by choirs, families, and individuals as well. The music engraving for the book is being done on computer, and will serve as the basis for numerous language editions that will follow. The new hymnal will be published by the Deseret Book Company, Salt Lake City, Utah.

Brief News Notes

A handbook to the Moravian hymns and tunes and their authors and composers in the 1969 *Hymnal and Liturgies of the Moravian Church* has recently been published. *Our Moravian Hymn Heritage*, the volume by Charles Adams is available for \$5.00 plus postage from the Moravian

Church, Department of Publications, 5 West Market Street, Bethlehem, PA 18018. Moravians have also recently published a Large Type/Words Only edition of their hymnal, available from the same address for \$20.00 plus postage.

In connection with the forthcoming 300th anniversary of Bach's birth the Bach Society of Minnesota has published *The J. S. Bach 300th Birthday Calendar 1985*. This beautifully illustrated engagement calendar features a Bach illustration each week, 39 of which are in full color. This calendar may be ordered from the Bach Society of Minnesota, P.O. Box 15021, Minneapolis, MN 55415 or 612/333-7844.

Joseph Jones, Professor Emeritus of English at the University of Texas at Austin, has produced a publication in which hymn tunes are used to enhance an understanding of poetry. This publication, entitled *Poems and Hymn Tunes as Songs: Metrical Partners* (Audio-Forum, Suite A4, 96 Broad Street, Guilford, CT 06437), consists of two cassettes, a manual, and a blank cassette for practice. The program analyzes the process of constructing songs by joining poems and hymns and provides a review of the basics of poetic metries (feet, lines, stanzas, etc.) as an aid in the composition of poetry. The author has been a hymn singer (Baptist, then Lutheran) for 60 or more of his 75 years.

A two-volume reprint of the classic Julian's *A Dictionary of Hymnology* in an enlarged type edition is scheduled to be published February 15, 1985 by Kregel Publications, P.O. Box 2600, Grand Rapids, MI. Although the publisher's price is \$120, a prepublication price of \$89.95 plus \$4.00 postage is available until April 1, 1985.

The British Hymn Society Conference

Michael Garland

Michael Garland is Vicar of the Anglican Parish Church of St. Barnabas, Kinghurst, Birmingham, England.)

The Cathedral city of Chichester was the setting for the annual conference of the Hymn Society of Great Britain and Ireland. The family atmosphere which for so long has been a hallmark of our British conferences was maintained with many old friendships restored and new ones forged among the 70 members who attended.

To suggest that our Conference had an over-all theme would be misleading as the titles of our opening lectures prove. "Hymns in our Cathedrals" was the subject of a talk by Richard Lloyd, Organist and Master of the Choristers at Durham Cathedral. It was good to hear a much respected cathedral organist speaking of his own enthusiasm for hymns in that rather special situation where the range of liturgical music offered in worship is so varied that it would be easy to neglect the importance of hymnody. "Welsh Folk-song: Carols and Hymns" was the title of our second session most ably introduced by our own secretary, Alan Luff. At the end of his talk we were left with a much clearer understanding about the roots of Welsh hymnody. Although our voices suffered in singing full-bloodied tunes like RACHIE and BRYN CALFARIA, the enjoyment was obvious. Whether we actually captured anything of that particular brand of Welsh fervour of "hwyl" among our predominantly non-Celtic audience is another matter!

A good deal of time was spent in

taking a closer look at the new Methodist publication *Hymns and Psalms—A Methodist and Ecumenical Hymn Book*. The appearance of a new Methodist hymn book is a major event and certainly causes us all to take much notice. Norman Goldhawk spent a session in reviewing the book from the Methodist angle while Alan Dunstan spoke about its Ecumenical value. *Hymns and Psalms* owes its origin to a decision of the Methodist Conference of 1979 which resolved that a new hymn book should be prepared. At the same time it was agreed to encourage as wide a participation as possible of other churches in the project. The editorial committee certainly deserves praise for the way in which they went about their task and for the speed and thoroughness of their researches. Some 10,000 hymns were reviewed in the process before the book settled on its 823 hymns and a substantial selection of psalmody set to Anglican chant. A very comprehensive Biblical Index together with a Liturgical Index is provided and this surely makes it a very serviceable volume for all those involved in the choice and selection of hymns for worship.

Our Conference Act of Praise is always an event to look forward to and in many ways is the highlight of our three days together. The Cathedral Church at Chichester was the setting for this and the 12 carefully selected hymns were introduced by Geoffrey Wrayford in a lively and informative way. The Cathedral Organist Alan Thurlow was the guest conductor and Jeremy Suter the Organist. Not surprisingly there were choices from *Hymns and Psalms* including the ever popular "And Can it Be That I Should Gain" to a new evocative tune DIDSbury by Cyril Taylor; and a delightful contribution of words and music "Born

in Song" by Brian Hoare, a Methodist minister from Sheffield. Other contributions from our own members included the tune GRIFFIN'S BROOK by John Wilson, and Brian Wren's "Faith Looking Forward" to Peter Cutt's urgent tune MARTYRS' MEMORIAL.

A session on Family Worship presented by Valerie Ruddle, William Horton and Michael Garland led to a useful discussion as the great variety of ways in which hymns can be used on such occasions was unfolded.

At our Annual General Meeting, tribute was paid to our outgoing Chairman, Norman Goldhawk, for his kind and gentle leadership over the past five years. Alan Dunstan now takes on this task and the Conference joined in wishing him well for his term of office.

Details of the International Conference at Bethlehem, Pennsylvania were outlined by Michael Garland together with a proposed itinerary. It is very much hoped that a significant number of people from England will be in America next year for this important event.

Our final session had to be arranged due to the untimely death of Mgr. Rene Reboud of Amiens Cathedral in France. However, three of our members presented topics of

current interest. John Wilson spoke on the subject "Interlining or not?" [See next item on this page.] Robert Leaver invited members to join in search for unrecorded copies in local libraries of words only hymn books for the period 1696-1820. Finally Bernard Massey described the forthcoming publication by Mayhew McCrimmon of a looseleaf hymn book. Members' opinions were invited on the merits or otherwise of such an exercise.

We look forward to 1985 with interest and excitement. Plans are being made for a British Conference July 22-24 and this will probably be held in the Midlands. By this time we hope that final plans and preparations will be under way for the trip to Bethlehem in August. We wish our American friends every success in the planning of the exciting venture.

Footnote

It was with much sadness that we learned of the death of Albert Bayly just one day after the Conference ended. Albert, one of our leading hymnwriters, had been a regular attendee at Conferences over the years and his quiet and humble presence will be greatly missed. [See page 246.]

Letters: Hymn Texts between the staves

To the Editor:

Having just had the two happy experiences of receiving your July issue with so many good things, and also of taking part in our British

Hymn Society's summer Conference at Chichester in Sussex, I write to tell you how they came together in the most profitable way. Our Conference unexpectedly finding itself with

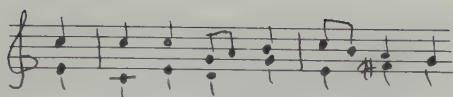
spare "slot" of time, turned to the study of James R. Sydnor's important article (July, p. 139) on "Hymn Texts between Staves: a Menace?", much of which was read aloud to the assembly. Its wise and fair comments were a reminder that the "display" of hymns is a major concern for us all, and that many factors of usage and economics are involved, not forgetting the freedom to change a tune. There was a general feeling, I think, that the mode of "display" need not be standardised throughout a book, but might change according to needs, and some typical possibilities were illustrated from the new Methodist-and-Ecumenical collection *Hymns and Psalms* which the Conference had been reviewing. The ideal solution, someone suggested, would be to have every text both interlined *and* printed separately, even if this meant having fewer hymns.

We were all grateful to *The Hymn* for reminding us of this essential topic, to which we shall no doubt want to return. On a lighter note, may I suggest that devotees of interlining might claim as their patron saint J. S. Bach's young wife Anna Magdalena. When, in her *Notenbüchlein* of 1725, she copied out her husband's fine melody and bass for the hymn "Dir, dir, Jehovah, will ich singen" with all its stanzas, her two staves had to be separated by no less than 16 lines of text!

While thinking of "display," may I ask a small question? I have often wondered why American books prefer to show the note-stems of an alto part like this:



rather than this:



Inspection shows that space is very seldom saved by the first style, which seems to give the alto singer's eye a needlessly bumpy ride. Is not the horizontal integrity of an alto (or tenor) part worth displaying by uniform stems, or is there some other consideration that I have not thought of?

John Wilson
30 East Meads,
Guildford, Surrey,
GU2 5SP
England

To the Editor:

I affirm James Sydnor's conclusion ("Hymn Texts between Music Staves: a Menace? *The Hymn*, July 1984) that the "interlining" method is the best method for printing hymns. Printed hymns, like all printed music, are like roadmaps, leading the singer through the hymn; that is to say, the printed hymn should facilitate the best possible congregational singing.

The "interlining" method in no way disturbs the integrity of a quality text. For example, Gracia Grindal's text, "To a Maid Engaged to Joseph" (*Hymnal Supplement*, Agape, Carol Stream: 1984), communicates the same message in hymn form as in the form of a poem. If a hymn text fails to bear its intended message when placed between music staves, is that the fault of the congregational singer? A truly quality text, if it is indeed a *hymn* text, must simultaneously "sing" and communicate its message.

Howard M. Edwards III
St. Paul, Minnesota

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Hymn-Based Music for Lent, Holy Week, Easter, and Pentecost

Reviewed by John Ferguson, Professor of Church Music and Minister of Music, St. Olaf College, Northfield, Minnesota.

Edited by Barbara Dobesh, Organist and Director of Music, First Congregational United Church of Christ, Billings, Montana.

When I Survey the Wondrous Cross, arr. Robert Gray, SATB, Keyboard. Alexander Broude AB970, 1981.

A straightforward, relatively easy-but-effective setting of Watts' text to Edward Miller's tune, ROCKINGHAM OLD. For those used to singing or hearing this text sung to Lowell Mason's tune, HAMBURG, this arrangement might provide a fresh encounter with words now so familiar that some of their impact is lost. For those serving congregations where a new hymnal has changed to

the Miller tune, this setting could help introduce and familiarize the tune.

O Sons and Daughters of the King, chorale concertato by S. Drummond Wolff, SATB, congregation, two trumpets, organ, Concordia, 98-2583, 1982.

Another in the Concordia series of "festival chorales and hymns for choir, congregation, organ and instruments," this setting of Neale's translation of the latin Easter hymn

utilizes the tune O FILII ET FILIAE. Each stanza is given a different treatment, some with effective trumpet descants, one for choir alone. I would encourage using trumpet to double the melody on the first stanza to help lead the congregation in what may well be an unfamiliar tune.

Lord Jesus, We Humbly Pray, arr. Craig Carnahan, SATB, Keyboard, Augsburg, 11-2202, 1984.

Craig Carnahan is a talented young composer-arranger living in Minneapolis. His sensitive setting of the English folk melody, SOMERSET, (better known as used by Hal Hopson with "The Gift of Love") would have especial appeal for youth choirs. The text, a communion hymn, is by Harry Jacobs. Although Carnahan suggests piano, I would try organ, as the gentle flowing sonorities would sound well with the more sustained sound of the organ.

O Darkest Woe, Richard J. Wyble, SAB, Augsburg, 11-2102, 1983.

The passion text of Johann Rist to its traditional tune O TRAURIGKEIT, has been most effectively set for SAB choir (last stanza SATB, with an optional SAB version). The nature of the writing suggests an adult choir, although a youth choir skilled in unaccompanied singing might rise to the challenge of this introspective, gentle, yet very intense setting.

Come, You Faithful, Raise the Strain, arr. Walter Pelz, SATB, congregation, trumpet, oboe and strings, Augsburg, 11-2137.

This is a delightful arrangement of the familiar Easter text to the tune GAUDEAMUS PARITER. The choir is given one stanza, a cappella. Other stanzas are distributed among various voicings (all, women, men)

with creative accompaniments. The string parts (Violin I and II, Viola, Cello, Bass—one on a part would be fine) are not difficult; the trumpet just plays the tune twice, but the oboe part is a bit more challenging. Since the oboe plays a descant against strings and women without organ, I would substitute organ oboe in situations where a good player is not available. The octavo includes a congregational page ready for reproduction and instrumental parts are available. (Augsburg 11-2138).

O Day Full of Grace, arr. Carl Schalk, SATB, organ, brass quartet, optional congregation, Augsburg, 11-1946, 1980.

This Danish hymn by Nikolai Grundtvig in the new translation for the *Lutheran Book of Worship* by Gerald Thorson and its lovely German tune by Christopher Weyse (DEN SIGNEDE DAG) deserves to be known ecumenically as it is now known and loved by Lutherans. The text is a kind of creed from creation, incarnation, death, resurrection, through to Pentecost and affirmation of eternal life in heaven. The effective setting by Carl Schalk alternates unison stanzas for all with SATB choir stanzas.

We Know That Christ Is Raised, or When In Our Music God is Glorified, arr. S. Drummond Wolff, SATB, congregation, two trumpets, organ, Concordia, 98-2609, 1983.

Stanford's tune, ENGELBERG, is used for both of these texts as well as others, and the Wolff setting would be a marvelous tool to help introduce the tune to a congregation not yet familiar with it, or to feature the tune as part of a hymn festival. The setting is straightforward, with an excellent introduction for two trumpets and organ, an a cappella SATB stanza, and

a fine unison concluding stanza with two trumpets in a creative "double" descant.

My Shepherd Will Supply My Need, arr. Theodore Beck, unison voices or solo with keyboard, Concordia, 98-2624, 1983.

An effective, yet simple setting of Watts' paraphrase of Psalm 23 to the *Southern Harmony* tune, RESIGNATION. This might have special appeal for use at weddings or funerals with a small unison ensemble or soloist.

Easter Processional on Jesus Christ Is Risen Today, arr. S. Drummond Wolff, Concordia 97-588, 1983, \$3.25 score and parts.

Another of S. Drummond Wolff's useful arrangements for organ and brass, this "processional" is actually an introduction and varied accompaniments for this familiar Easter hymn (LYRA DAVIDICA tune). The brass parts (2 trumpets in Bb and 2 trombones) could be done by good high school players.

Free Accompaniments and Descants to Twelve Familiar Hymns, arr. Hal Hopson, organ, Gray-Belwin, GB 650, 1983, \$5.95.

Hopson has provided a creative introduction and final stanza (reharmonized with descant) for 12 tunes widely used in this country. An optional choir descant book is also available (GB 650 A). The talented Hopson is in good form here, and these deserve a look and use.

Prelude and Fugue on UNION SEMINARY, Gerre Hancock, organ, Gray-Belwin, GSTC 1020, \$3.50, 1983.

Gerre Hancock provides a major work on Harold Friedell's tune usually sung to the text, "Draw Us In the Spirit's Tether." If you own the

octavo (Gray-Belwin CMR 2472) or use a hymnal in which this text and tune appears, Hancock's work would make an effective companion. It is colorful, well-crafted, but not easy. Plan to practice!

* * *

Supplement to the Book of Hymns, Supplemental Worship Resource 11, 1982. United Methodist Publishing House, 201 Eighth Ave., South Nashville, TN 37202. \$4.95 (soft cover bound).

A student of hymnology looking back on these closing decades of the 20th century could easily identify them as the period of the hymnal supplement. *Supplement to the Book of Hymns*, published by the United Methodist Church, is one of the latest in a series of international publications which include such titles as *100 Hymns for Today*, *Songs for Liturgy and More Hymns and Spiritual Songs*, *Hymns III*, *More Hymns for Today*, and *Songs of Zion*.

These past 20 years in England and America have witnessed what has been described as a "hymn explosion." The *Supplement to the Book of Hymns*, along with all those cited above, has been used for the introduction of these new materials. The experimental nature of many of the supplements has allowed for the inclusion of materials in a multiplicity of styles from plainchant to modern hymns and Renaissance chorales to spirituals, gospel hymns, and works in avant garde and pop idioms. In the United States, the compilers and editors of these collections have also been concerned with textual alteration using "inclusive, nonsexist and nondiscriminatory language" and also with the inclusion of material reflecting the multiracial background and various worship styles.

within their denomination.

The *Supplement to the Book of Hymns*, published this year by the Supplement Task Force of the United Methodist Church chaired by Jane Marshall, with Carlton R. Young as editor, is described in the Preface as "a collection of alternative congregational song selected from that which has been used in the United Methodist Church and the wider Christian community since the canon of *The Book of Hymns* was closed in 1963." Within the 127 titles of the book is such a wide diversity of styles which, in the mind of this reviewer, weakens the book. However, if the collection is intended to be experimental or to serve as an introduction to the Methodist Church of the many styles of hymnody available to them prior to an ultimate revision of their own hymnal, then the book is successful.

In a review of the book one notices the changes in language which occur; for example, in the second stanza of the text, "Built on the Rock," where "Yet he whom heavens cannot contain chose to abide on earth with men," is now "Yet he who dwells in heaven above deigns to abide with us in love . . ." Also included are Brian Wren's own alterations in his text, "I Come with Joy to Meet My Lord." Here, "man's true community" has become "the new community" and "breaks bread for men" has become "breaks bread and bids us share." These Wren alterations are superb examples of poetic solutions to a problem which in less skilled hands is realized in all too obvious and awkward ways. Last of all, in stanza two of John Oxenham's text, "In Christ There Is no East or West," "close binding all mankind" has become "close binding humankind," while in stanza three, "brothers of the faith" has become "children of the faith"

and "as a son" is now "as a child." One hopes that editors and committees making changes in this widely used ecumenical text will soon come to some mutual accord on the form in which it is to be used.

Language in the 18th century text of Charles Coffin, "On Jordan's Banks the Baptist's Cry," has also been updated, a practice not consistently observed in the collection. In stanza two, "breasts" has become "life" and "let each heart prepare a home" is now "let us all our hearts prepare." In stanzas three and four the use of "thou", "thy" and "thine" has been replaced by "you" and "your." However, this is another popular ecumenical text that also deserves a standard format.

To illustrate the diversity of the collection, we find on one hand examples of the work of some of England's and America's finest contemporary hymn writers. Included is "When in Our Music God is Glorified" by F. Pratt Green as well as his English version of Dietrich Bonhoeffer's moving text, "By Gracious Powers." There are seven texts and two translations by Fred Kaan, including "Help Us Accept Each Other" and "Now Let Us from this Table Rise." Brian Wren is represented by four texts among which are "Christ, upon the Mountain Peak," "I Come with Joy" and "Christ Is Alive." However, it is regrettable that the fourth stanza of this last text has been omitted. In these days when the cry for human rights is on lips of concerned people all over the world, these words are needed:

In every insult, rift and war
where color, scorn of wealth divide,
he suffers still, yet loves the more,
and lives, though ever crucified.

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The collection is further enriched by

the text, "Weary of All Trumpeting" by Martin Franzmann, set to Hugo Distler's stirring tune TRUMPETS. Erik Routley is represented by "All Who Love and Serve the City" and his tune ALTHORP." Also included is the work of another priest-poet, T. Herbert O'Driscoll, "From the Slave Pens of the Delta," based on Deuteronomy 8:14-18.

On the other hand, texts and tunes coming from the turbulent 60s and early 70s by Sydney Carter, Richard K. Avery, and Donald S. Marsh are materials that in some liturgical contexts are becoming less and less useful. Hymns from the old and new gospel traditions, "I serve a Risen Savior" by Alfred Ackley, "O the Lamb," a 19th century camp meeting song, and "Because He Lives" by Gloria and William J. Gaither, also contribute to the eclecticism of this supplement.

Works of the four ethnic minority groups within the United Methodism are represented by: native American hymnody which includes the charming carol, "Twas in the Moon of Wintertime", now appearing in the standard hymnals of other denominations, and the setting of a Kiowa prayer with the original Kiowa text and an English paraphrase; several Afro-American spirituals, including "Have You Got Good Religion?", "I've Got Peace Like a River" and "I Shall not Be Moved" which will offer a freshness to the standard spiritual repertoire of most congregations; six Hispanic hymns and carols printed in Spanish with English translation; and three Asian-American texts and tunes. The music of the latter have a distinctive charm; however, their ranges—an octave and a fourth or an octave and a fifth—may make them impractical for many congregations.

The diversity of the collection is

further demonstrated by the inclusion of several delightful carols, one of which retains its French refrain, "est ne"; a Zaire Congolese spiritual with its German text and English translation; an Israeli round with texts in Hebrew and English; a Latin Office hymn, "Ubi caritas," with its Latin refrain, and a paraphrase of Psalm 74:16 with texts in German and English.

Historic Methodism is upheld by the inclusion of three texts by Charles Wesley. Two of these texts appear in the 1964 *Book of Hymns*; in the supplement they are set to 19th century American tunes. One of these, "Father, I Stretch my Hands to Thee," which is set to MARTYRDOM, includes ornamentation reflecting Afro-American performance practices. The third, "Hail the Day that Sees Him Rise," a text gaining in ecumenical use, appears with Sydney Nicholson's tune, CHISLEHURST, thus continuing a text-tune relationship established in the 1939 shortened edition of *Hymns Ancient and Modern*.

On the musical side, users of this collection should be pleased to have available Peter Cutts' delightful tune BRIDEGROOM, set to the text, "As the Bridegroom to His Chosen," and the charming tune, LITTLE FLOCK, written by Heinz Werner Zimmerman for use with the text, "Have No Fear, Little Flock."

Also of great value to music directors will be the performance notes which appear at the tops of the pages for many of the selections, the inclusion of several canons; alternate harmonizations and suggestions for the use of instruments other than organ or piano. Properly used, these aids could add immeasurably to the variety and vitality of the performance of music in liturgy. Hopefully these creative practices will ultimately

ly be extended to the performance of materials in standard denominational hymnals.

Thus the *Supplement to the Book of Hymns*, in a number of its aspects, has the potential to enrich congregational song in the present and to influence Methodist hymnody in the future.

Raymond F. Glover

General Editor

Church Hymnal Corporation

New York City

Hymns from the Four Winds ed. by I-lo Loh. 1983. 6½" x 8½". 192p. Abingdon Press, Nashville, TN \$6.95 (softbound)

Hymns from the Four Winds. What an interesting title this is! The idea is from the Scripture, where it says "And He will send forth His angels with a great trumpet and they will gather together His elect from the four winds, from one end of the sky to the other" (Matthew 24:31; Mark 13:27). The editor explains that the United States is made up of peoples from all over the world who have gathered "from the four winds," and that in the process of uniting the family of God they are beginning to sing new songs to the Lord. And this collection of "new songs" is intended to offer "enrichment to the worship of the entire ecumenical church."

This is a collection of music and texts drawn largely from Asian and Asian-American sources, with much of the material (61 percent of the texts and 45 percent of the music) being newly written or recently recovered and adapted. There are 125 selections in six different categories: Praise and Adoration, The Church, The Christian Life, Children, Youth, and Psalms and Service Music.

Among the Asian traditions which this collection emphasizes, five major

ethnic groups are more fully represented. These groups are Chinese, Filipino, Japanese, Korean, and Taiwanese. One interesting fact, which is pointed out in the Preface, is that this hymnal is more truly indigenous to the various Asian churches represented than many hymnals now in use by those communities. This reviewer, being a Korean, can testify that this is true at least in the Korean community situation. This collection contains more indigenous Korean hymnic materials than the so-called "most indigenous Korean hymnal" of 1967. This ironical phenomenon almost "shocked" this reviewer when he first came to know this work as he was writing a Master of Church Music thesis on the development of indigenous Korean hymnody.

The Foreword gives a succinct summary of how the music of Asian Christians made its journey toward the current state. The Editor's Introduction is also an excellent source to understand literary as well as musical characteristics of the selections in this collection. Although the difficulty of translation is mentioned, the translations in this collection generally are nicely done. The performance suggestions offered in the Editor's Introduction as well as under many of the individual selections are useful tools to add "Asian flavor" to the performance of the songs in this collection.

Quite a few hymn texts of the "Christian West" are used with Asian hymn tunes. Among those texts are Fred Kaan's "For the Healing of the Nations" and "We Long to Learn to Praise."

As is mentioned by the editor, this collection may not be "a mature product," but it definitely is "a record of the Asian-American Christian's

pilgrimage and spiritual growth. The foremost importance of this collection is probably in the fact that this is the "firstfruits" of the newest immigrants to the United States, which gives an opportunity to share diversified Christian experiences for the enrichment of worship and to explore new possibilities for minority-group contributions to the entire ecumenical church.

Dan Sokchul Lee
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Hymns: A Congregational Study by James Rawlings Sydnor, 1983. Agape (Hope Publishing Co.), Carol Stream, IL 60188. (soft bound)

Kudos to James Sydnor, The Hymn Society of America, The American Guild of Organists, and Hope Publishing Company for this new publication. Sydnor, the veteran hymnologist, has given us the equal measures of scholarship and practicality which we have come to expect based on his earlier books. The two professional organizations had the vision and commitment to commission this work. Hope, which has in several recent publications demonstrated its belief in the importance of hymnody, produced this volume through its Agape division.

Hymns is designed to be used in the parish as a means of promoting hymnic literacy and worship participation. It is non-denominational in purview, mentioning strong points of several denominational collections, but being dependent on none of them. One wonders, however, if some of the items might have been cited in more readily accessible hymnals. For example, in noting an index of hymns for use by children, *Hymnbook for Christian Worship* (1970, United

States) might be a better illustration than *The Church Hymnary* (1927, Scotland).

In his smooth, conversational style of writing, Sydnor acquaints the reader with a number of important sources in a non-threatening way. He conveys not only a large amount of information, but his own "informal enthusiasm for great hymns," to borrow a phrase which he employs in setting goals for the reader.

Chapters on "the Words of Hymns," "The Music of Hymns . . .," "Your Hymnal," "The History of Congregational Song," and "How to Develop Great Congregational Singing" form the body of the study. Persons with some background in hymnology may find the historical survey frustrating because of its brevity and unevenness; but, as the author acknowledges, these factors were inevitable due to the nature of the book. Many users will want to supplement the history chapter and take advantage of the interest which Sydnor's writing is sure to generate.

The layout of this book is very attractive. Graphics, cartoons, and "try this" learning exercises engage the reader's attention, making it an effective teaching tool. The grouping of material within chapters by topic rather than by session, makes this a flexible resource adaptable to a variety of teaching schedules. The teacher's edition (order number 77, actually a manual rather than a different edition) provides further suggestions for successful presentation of the material.

As effective as this book is, it cries for a sure editorial hand. Its attractiveness is weakened by inconsistency of detail. One hopes that future editions will remove this distraction. Fortunately, factual errors, such as an incorrect middle initial for William

Reynolds and that statement that Watts did not paraphrase all 150 psalms, are few.

Hymns deserves not merely a favorable review. It deserves to be used! It probably needs to be used in our church! It is the freshest, finest resource available for helping a congregation develop appreciation of hymnody.

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Faith Looking Forward. The Hymns & Songs of Brian Wren with many tunes by Peter Cutts. 1983, Hope Publishing Co., Carol Stream, IL 0188. 49 hymns with tunes. \$4.95 (soft bound)

Brian Wren has been writing hymns for 20 years, and this collection is based on an earlier and no longer available *Mainly Hymns* published in 1980 by John Paul the Preacher's Press. His goal is to write hymns which put familiar beliefs and ideas into fresh forms, and also to write hymns which express new thoughts in a form which can gain immediate understanding and acceptance. He obviously found guidance in Erik Routley's sage advice: "The greater glory of God and the contemporary need of humanity need to be made to collide in modern verse."

The 49 texts covers a wide spectrum, including several which have already become classics: "Christ Is Alive!", "I come with Joy," "Life Is Great!", "Thank You, God, for Water, Soil and Air," and "There's a Spirit in the Air."

Of particular interest and value are the author's notes on each hymn which give the date of writing, background material, purpose, and

theology. Wren has particularly been sensitive to inclusive language and older versions should be checked against this book. His "Seven Hints for Hymn-Writers" should be required reading for any hymn writer, and his suggestions for getting groups of various ages to write hymns is most admirable.

Peter Cutts, who has collaborated with Wren for many years, has provided original tunes and harmonizations (including several tunes by Wren himself) for 24 texts. The melodies, harmonizations, and rhythmic treatment are worth careful study for their variety and sensitivity to the mood of the text. There are a few folk melodies plus tunes by Malcolm Williamson, Erik Routley, and John Wilson.

"God Is One, Unique and Holy" is a fresh look at the doctrine of the Trinity, while "Dear Sister God" may take some interpretation for many singers. Wesley's "And Can It Be" was the inspiration for "Lord God, Your Love Has Called Us Here", "We Plough and Sow with Tractors" is a modernized and more useful version of a famous Thanksgiving hymn. "Sing My Song Backwards" looks at Christ's life from a different perspective and is most intriguing. "Christ Upon the Mountain Peak," one of Wren's earliest efforts for *Dunblane Praises* in 1962 with Cutts' stunning Hindemithian tune SHILLINGFORD is one of my favorites—the story of the Transfiguration.

"I Come with Joy" begins with the personal and ends with the corporate response to Communion—a masterpiece. I was pleased to find that it had been set to my arrangement of the early American folk melody, DOVE OF PEACE. Parent-child relationship is beautifully treated in "I'll Try, My Love, to Love You"—probably a song

instead of a hymn, but containing great insight and wisdom. Social protest is treated in four hymns (without tunes) at the end of the collection, one of which "Come, Let Us Love the Unborn Generation" would make a good starting point for discussion groups.

The collection provides a great deal of fine material for a variety of uses. They may be read for devotions, quoted in sermons, sung as anthems, sung as congregational hymns, and some treated as solos with refrains. The reader/user/singer needs to provide as much imagination as Wren and Cutts have shown to get the maximum value of hymns truly written for the present day.

The British method of placing music and words on opposite pages may make it difficult for American congregations to sing the words when the tune is unfamiliar. Choirs may be able to cope, but for congregational usage consider the possibility of getting permission from the publisher—there are reasonable fees for one time usage, or for a yearly license to reprint the hymns in the bulletin.

Austin C. Lovelace

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The Cluster of Jesse Mercer by C. Ray Brewster, 1983. Renaissance Press, P.O. Box 7063, Macon, GA 31209. \$12.00

Jesse Mercer's *Cluster* was a collection of hymns, designed for Baptist churches in the South. Mercer (1769-1841) was the dominant Baptist minister in Georgia and exerted great influence among Baptists in the South. No copies of the first and second editions of *The Cluster of Spiritual Songs, Divine Hymns and Sacred Poems* are extant. An 1810 edition, containing 183 hymns, is in the rare book collec-

Brewster brings to our attention his evaluation of the contents and significance of Mercer's hymnbook, which appeared in at least seven editions, the last, containing 677 hymns, published in 1835. He examines the hymns, their sources, the organization of the book, and suggests criteria Mercer may have used in selecting the hymns.

Brewster's greatest contribution may be in his theological perception of this material. Mercer was a Calvinist, and the writer shows how this is reflected both in the organizational structure of the book and also in Mercer's own hymns which he contributed to his hymnbook.

The initial chapter, dealing with the life and times of Jesse Mercer, includes 266 entries covering the years 1769 to 1841. In other chapters Brewster provides a selection of almost half the hymn texts taken from several editions of the *Cluster*. The other hymns are identified by their first lines.

Brewster points out the tune names that appear on 51 hymns, and he reproduces 27 tunes from the 1977 revision of the *Original Sacred Harp* (Denson Revision). The concluding chapters provide a first line index to all hymns, a list of Mercer's writings, and a list of hymnbooks and tunebooks published during Mercer's lifetime.

To T. C. Ray Brewster and Renaissance Press we are indebted for their focusing of attention on a significant hymnbook long overlooked. All persons interested in the dramatic development of Christian song in America should be grateful for this new resource and it should attract the efforts of hymnological scholars in doing further research in this area.

Readers of this book will become aware of several flaws in it and may

compensate for them in their study. The use of the term "hymnbook" for compilations of hymns (words only) and also for oblong tunebooks (both sound and shape notes), is misleading. Also, the term "composer" is used for both writers of words of hymns and composers of hymn tunes. In dealing with sources and authors of texts, Brewster points out that most of the hymns are from Great Britain, yet "surely Mercer made conscious selection of (hymns by) American authors for his hymnbook." (p. 37) The compilations Mercer drew from rarely indicated authors or sources, and to presume that he had access to such information seems unwarranted. In all likelihood, Mercer chose hymns on the basis of what they said.

In the 1835 edition of the *Cluster*, 51 hymns carry tune names, and a total of 35 different tunes are suggested. The most popular tune is LENOX, mentioned with 18 hymns. Only two others appear more than once—BUNKER'S HILL and DELIGHT—and they are mentioned twice each.

For the common meter, long meter, and short meter hymns, no doubt Mercer recognized that a body of common tunes for these meters were well-known to the people for whom Mercer intended his hymnbook. But why should he attach tune names to less than 10% of the hymns? It may be that something more than simple metrical tunes are involved. Brewster fails to point out that 21 of the 35 tunes named are New England fugal tunes by Billings, Brown, Read, Ingalls, Edson, etc., found in most of the Southern oblong "fasola" tunebooks of that era. It is evident that these tunes were known and sung in the South, and Mercer needed only to attach the tune name on the

hymn. In addition to the fugal tunes, there is one ode mentioned in the *Cluster*, BUNKER'S HILL.

The entries in the listing of the life and times of Jesse Mercer are quite fascinating for they help to draw a picture of the events that occurred during this time and events that surely influenced Mercer. The preparation of the listing of "hymnbooks from Mercer's time," (p. 220), seems to be somewhat incomplete. Errors appear in dates, compilers, titles, and locations. Of greater concern to this reviewer is the omission of several significant Baptist compilations surely known to Mercer and which most likely influenced his own compilation. Some of these are: Andrew Broaddus' *Collection of Sacred Ballads* (Caroline County, VA 1790); the American reprint of John Rippon's *Selection of Hymns* (Elizabeth Town, NJ 1792; the source of "How firm a foundation," whose *Cluster* inclusion marks the first in an American compilation); William Parkinson's *A Selection of Hymns and Spiritual Songs* (New York, 1809); and Andrew Broaddus' *The Dover Selection* (Philadelphia, 1834).

Brewster's work pays tribute to a distinguished Baptist minister, whose name Mercer University proudly bears and whose hymnbook the university's student newspaper recalls with its title *The Cluster*.

In spite of its minor weaknesses, Brewster's work will provide a helpful resource and the needed inspiration to all of us to probe deeper into areas not yet researched. For this we are grateful.

William J. Reynolds
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Compiled by Deborah C. Loftis

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